

# Klezmer Guide

*Piano & Keyboard  
Arranging & Orchestration  
Transcriptions*



tara publications



# **KLEZMER GUIDE**

**SELECTED FROM  
KLEZMER ARRANGING & ORCHESTRATION  
THE COMPLEAT KLEZMER  
KEYBOARD AND PIANO GUIDE  
KLEZMER PLUS**

**PETER SOKOLOW**

**tara publications**

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## PIANO & KEYBOARD

The piano is a relative latecomer to the instrumental panoply (i.e. *meshpoché*) of klezmer music. The earliest klezmer instruments had, by necessity, to be portable and easily accessible to poor amateur and semi amateur folk musicians. Harmony, at the time, was implied rather than stated. Several instruments played melody in unison or in octaves, accompanied by ground bass or counter melody and, if available, a "baraban" drum. The first ancestor of the piano, the cembalom, is a dulcimer played with a mallet like hammer in each hand. It has no dampers, and sustained tones are effected using a tremolando, done by rolling the hammers in xylophone style. Full chords are impossible; the cembalom player plays an ostinato accompaniment or plays melody with the front line. The effect is that of an oriental stringed instrument, an oud or bouzouki, and most unpianistic.

Chordal accompaniment probably appeared in the late 19th century with the inclusion of the button accordion, or *baian*; the piano accordion comes into klezmer music later. There may have been some use of piano in Europe by the beginning of the 20th century, but this would have to have been confined to large city *simchas* held in indoor locations by nature a rarity. When Eastern European Jews emigrated to America, they settled in large cities, and celebrations were held in halls specifically designed for parties. Pianos were plentiful in America, and virtually every catering establishment had one or more. It is thus apparent that the general use of the piano as the rhythmic mainstay of klezmer bands began in turn of the century urban Jewish enclaves in Fetter Shmuel's (Uncle Sam, to the uninitiated) U.S. of A.

Most of the early klezmer pianists may have been self taught, as are the majority of Hasidic keyboardists today, knowing just enough to fashion elementary chordal "oom pahs". As time went on, however, better educated young musicians began to improve the quality and content of pianism in Jewish music, now expanded to include material from the Yiddish theater and, as more time elapsed, continental (i.e. Viennese, Hungarian, etc.) and American music. The then-current dance band piano style was very full- tenths and octaves and arpeggios, with liberal use of ragtime derived stride bass; the better Jewish pianists incorporated all of these in their playing. Probably the most universally admired pianist in Jewish circles at the time was the brilliant theater composer and orchestrator Abraham Ellstein (1907-1963), who set the standard for others to emulate. In later years, the piano accordion was used as a substitute for the piano, partly for its European sound and potential as a melody player, but just as frequently because of the deteriorating condition of most catering hall pianos ("Whadd'ya mean, fix da pianna? I just had it painted, didn't I?").

When the author entered the music business in the late 1950's as a reed instrument player, virtually every pianist had to play the accordion. The advent of electronics brought such aberrations as the Cordovox and Duovox, accordions with electronic organ capabilities built in, and the compact electronic organs and Rhodes and small "slab" electronic pianos. The piano players shouted "Hallelujah!!" and threw away their accordions, except in Jewish and other ethnic fields, where the accordions and 'voxes

still prevailed. The author was probably the first to use an electronic organ in Hasidic music in New York, in 1971 with the Epstein Brothers, great klezmers in the classic style. "*Vi ken men shpilen ohn akordin?*" (How can you play without accordion?) My instrument became known as an "ugn", and I became Peisach Duvvid, der Ugnshpiler! The next "improvement" was the synthesizer, at first monophonic (only one note at a time), and later polyphonic. This was actually better in that natural piano, accordion, and bass sounds, among others, can approach acoustic instrumental sounds. The advent of simpler, cheaper models with "self accompaniment" (press one key, get a whole rhythm section) has ushered in a new era of amateur "kessio shpilers" young Hasidic types with Casio keyboards and huge amplifiers who threaten to make orchestras a thing of the past, just as DJ's are doing in the American field. This treatise will endeavor to delineate the style parameters of klezmer music for piano and electronic keyboard; since the author is not an accordionist, style for that instrument will be touched upon, but not delved into. Certain basic harmonic and stylistic techniques dealt with here can certainly be applied to the accordion.

### PIANO ACCOMPANIMENT STYLE

The basic job of the piano in the klezmer band is to provide a solid rhythmic harmonic basis for the front line. In most dance forms *frailach* (bulgar), *husid'l*, *sher*, *zhok*, the pianist provides the oom pahs and rarely, if ever, solos. Several stylistic strictures apply here.

1. In playing "2" pieces (*frailach*, *husid'l*, *sher*), the piano plays a basic 2/4 against the drummer's 8/8 bulgar beat.
2. Harmonics are relatively simple mostly 3 and, less frequently, 4 note chords are employed no augmented 9ths, demented 13ths, etc.
3. Correct register placement of right hand-chord low middle, approximate range from G below middle C to 4th line D.
4. Right hand chords sound best in INVERSIONS. First Inversion has 3rd as lowest note: in C major E,G,C; in D minor F,A,D; etc. Second Inversion has 5th as lowest note: in C major G,C,E; in D minor A,D,F; etc. Root Positions, with tonic note on bottom, in C major C,E,G; in D minor D,F,A sounds weaker than inversions in most cases. Learn chord inversions in ALL KEYS. Correct register for Bass notes: Single notes second octave below low C 12th to 2 octaves below middle C. Octaves: as low as F 2 1/2 octaves below middle C and next F to D almost 2 octaves below middle C and low D (3rd line of bass staff). Go for the big sound. Low bass and low middle chords make it. Occasional 5ths in the bass work well. Octaves can add power, especially when the volume cranks up, but single low note bass is fine in many cases. A "rolled 10th", i.e. quickly arpeggiated 1-5-10 a la Gershwin/Waller, is a winner when used right. Keep basic rhythmic feel punchy and staccato VERY LITTLE PEDAL, and then only on the 1st beat.

A marvelous effect is the "thumb note", in which the thumb of the right hand sustains a chordal tone while the left hand and the upper fingers of the right hand oom pah. This can be extended to a "thumb pinkie" octave in the right hand sustained while the left hand and middle fingers of the right hand oom pah. A "walking 10th" effect

can be created when single note bass and thumb note are a 10th apart and move up and/or down in parallel motion: jazz pianist Teddy Wilson was an expert at this, and it can be used in klezmer style.

The pianist/keyboardist may also approximate the drummer's 8/8 bulgar beat by punctuating 8/8 with the right hand, keeping the left in 2. When playing with a bass or tuba player, try, if possible, to coordinate your left hand notes with the bass/tuba by rehearsal or, as I do, by keeping your ears open. One continues to oom pah, but the left hand can be lighter in the presence of a bass instrument. If there's no bass, you're it, so really punch it out in the low register. Some further hints:

1. Vary the accompaniment from time to time straight oom-pah, thumb note, 10ths, quasi bulgar (8/8 against 2), etc.
2. Keep the tempo STEADY don't rush or drag. Nothing kills the "groove" of any music like unsteady time!
3. Avoid a "busy" right hand or soloing while somebody else has the lead. Curb your ego and be a team player.

### **SPECIAL ACCOMPANIMENTS**

The zhok, or Rumanian hora, is a slow piece in a 3/8 rhythm, with the second beat omitted. The pattern is: 1-3 1-3 etc. It is sometimes referred to with the Yiddish term, "krimme tantz" (cripple's dance) because of its limping rhythm. All rhythm instruments accompany the zhok with a strict 1 3 pattern. In the piano, a low open 5th in the left hand and a 2nd inversion right hand chord works wonderfully. The Turkish, as it sounds, a dance in Turkish rhythm, utilizes a Spanish "habanera" beat, strictly, without variation Dum, da Dum Dum.

The Doina, or Voloch, is a Rumanian form, out of tempo and largely improvised. Accompanying a doina is similar to accompanying a *hazzan* (cantor) in an ad lib liturgical piece. The pianist plays tremolando in both hands, occasionally echoing a phrase that the soloist plays. The soloist leads the accompanists into harmonic changes usually quite obvious, following standard melodic modes. In America, the doina is usually part of a three part suite: Doina, Zhok, Bulgar. The soloist leads into each new section by setting a vamp in the next tempo. For waltzes, apply the rules for frailach playing to slower 3/4 tempo. Certain Yiddish theater repertoire, required of most klezmer bands, introduces tango, rhumba, and fox trot (swing) dance rhythms. These should be played in standard American dance style, i.e. simple '30s '40s harmony - 6ths, minor 7ths, etc. okay here. Some stride left hand was standard (the author is a past master at this!). Try not to let the right hand get too busy, keep the left hand steady. See Appendix D for notated stylistic examples.

### **MELODIC AND HARMONIC MODES**

Jewish music utilizes five melodic modes: Major; Minor both melodic and harmonic; Fraigish (also called Ahava Raba), which is an altered Phrygian mode; Misheberakh, which is an altered Dorian mode; and Hashem Molokh, which is the Mixolydian mode, really a major scale with a minor 7th. Scales are differentiated by locations of 1/2,

whole, and 1 1/2 steps. Major has 1/2 steps between 3 and 4, 7 and 8. Melodic Minor has 1/2 steps between 2 and 3, 7 and 8. Harmonic Minor has 1/2 steps between 2 and 3, 5 and 6, 7 and 8, and 1 1/2 steps between 6 and 7. Fraigish has 1/2 steps between 1 and 2, 3 and 4, 5 and 6, and 1 1/2 steps between 2 and 3, 6 and 7. Misheberakh has 1/2 steps between 2 and 3, 4 and 5, 6 and 7, and 1 1/2 steps between 3 and 4. Hashem Molokh has 1/2 steps between 3 and 4, 6 and 7. Major, Fraigish, and Hashem Molokh have major 3rds. The two minors and Misheberakh have minor 3rds. Therefore, the tonic (I) chords of Major, Fraigish, and Hashem Molokh are major, and the tonic (I) chords of the minors and Misheberakh are minor. Basic cadences and chord progressions for all modes, including relative majors and minors, will be found in Appendices A, B, and C.

### **SOLO STYLE FOR PIANO**

While the piano is not a natural for solos in a large klezmer band, it may have to be utilized in solo capacity in small band or "single" (one man band) setting. The simplest form of bulgar solo is close to oom pah in the left hand, and straight melody in the right. I do NOT recommend this for anyone who wants to sound like a pro. This method utilizes only the mid range and sounds like a second year beginner. It is far better to use the low bass accompaniment and chord the melody in the right hand. Fast passages can be single note fingered against octave or rolled 10th bass, and chorded again when the melody simplifies. Slower tempo pieces can be played with full chorded right hand filled in octaves are the standard, with rolled 10ths and/or modified stride bass.

Additional flexibility in texture variation can be achieved in solo playing through the use of certain devices formerly thought of as novelty effects, such as playing the melody in the low register and treble chording, "cross hand" or solo in the left hand, a la Eddy Duchin; the "music box" effect, created by playing the melody in the high range and the accompaniment, Alberti or close oom pah, in the mid high; "stop time", in which the first beat of each measure or an ostinato 8/8 is punched out in the low range, using open 5ths or root 5th octave, in the left hand under the melody. A cembalom eff can be achieved for doina playing by playing root 5th octave tremolando in the middle range, with the melody just above. Also very effective are judiciously placed trills, mordants, and glissandos in clarinet violin flute style; it is strongly recommended that the player do a lot of listening to soloists on those instruments recorded and live to round out a good musical approach to the genre. See Appendix E and notated solo selection for written examples.

### **BASICS OF ELECTRONIC KEYBOARDS**

Electric keyboards are NOT pianos, and should be approached as distinct and different instruments. There are so many types of electronic keyboard, each with different sounds, features, and characteristics, in price ranges from \$100 to \$10,000 and more (!!!) that confusion is a natural state of mind. Select a keyboard according to what you would like it to do for you and how user friendly it is.

## **TYPES OF KEYBOARD**

1. Monophonic synthesizer: Not common any more. Plays only one note at a time, has a limited range of keys, fair to middle selection of sounds. Often most effective when used as a secondary solo keyboard in conjunction with a larger polyphonic keyboard. I have an old Korg M 500 from the mid '70s that has a great violin, good flute, oboe, brasses, that is incredible, especially for one man band jobs.
2. Polyphonic synthesizer: Today's basic keyboard, capable of playing 8 to 10 notes simultaneously, moderate to extensive sound selection, 4 to 6 octave range, coming in two basic types: Casio and Professional Programmable. Casio types usually have pre set sounds which can't be adjusted or added to. They usually have built in drum machines and accompaniment capability, in which pushing 1, 2, or 3 keys in the left hand will produce various oom pahs, rock figures, Latin figures, and arpeggios, using major, minor, 7th, or fingered chords. This type of instrument is usually favored by amateur musicians who prefer to let Casio do the thinking. When put through an amplifier, these keyboards sound quite big; most have their own built in speakers (small) as well. Pro Pro synths, like the Yamaha DX7, Korg M 1, and Roland D 50, are real musical computers, in which sounds can be added and/or altered to taste. They have internal memory, cartridges, and/or sound disks and cards to store new sounds. They use the MIDI interface system, so that they can be connected to other synths and/or computers using 5 prong cables. They can be stereo'd, i.e. the keyboard can be split into 2 or more independent voices: bass & piano, brass & strings, etc., or dual voiced to mix two separate sounds at once. They are touch sensitive, i.e. light touch = soft, heavy touch = loud. They require separate amplifiers and generally sound much better than the much cheaper Casio types. Some have "sampled" sounds, synthesized from recorded samples of real instruments. Pro Pros are for pros, not dabblers.
3. Electronic Organs and Pianos: These are generally outmoded, but were the original workhorses of the '60s and '70s. They are still fairly common and can usually be purchased very cheaply. They only have organ and/or piano sounds and a pre set bass section with a choice of sustained or percussive bass. Common brands were Farfisa, Crumar, Hohner, Elka, and Univox (Korg).

## **PLAYING THE ELECTRONIC KEYBOARD IN KLEZMER STYLE**

The electronic keyboard substitutes for piano or accordion, and, if necessary, bass or tuba. Acoustic type synthesized sounds, i.e. "patches", such as accordion or acoustic piano, suit this basically acoustic music best. Synth, Rhodes piano, etc. tend to sound very out of character here. In the absence of bass or tuba, left hand bass is a must, preferably in stereo, with separate bass and right hand outputs. Bass can, and should, be turned off in the presence of bass/tuba. When using left hand bass, one must think of the left hand as a bass player, playing one note at a time as a bass would, NEVER octaves, 5ths, or chords! Chords are delegated to the right hand. When playing melody, the lower fingers of the right hand fill in the chordal tones, with melody on top.

Rhythmic concepts follow the rules described in the section on piano accompaniment, with one important exception: the keyboard can sustain chords in



accordion fashion at times; this is a very decided advantage, especially in doing accompaniment. A volume pedal can be used for the right hand to highlight solos, which usually sound better single note, accordion, clarinet, or flute patch; pianistic right hand octaves don't work too well on most keyboards. The volume pedal also helps bring down the right hand for ensemble playing and can be used for quick rhythmic accents. Almost all good keyboards have inputs for the attachment of a sustain pedal, which is necessary when using piano patches.

Remember also that these keyboards, by and large, have very light acting, unweighted keys with an action much more akin to an organ or accordion than a piano. One can't attack on a keyboard as one does on a piano at worst, the keys can be broken. Be careful in transporting a keyboard, and don't EVER put drinks on top of it. Use a surge protector, and beware of low voltage you could fry the whole works. Repairs on better keyboards are expensive, requiring very skilled service personnel, and not available in many locations, requiring the owner to ship the keyboard to the factory or service center, often at the owner's expense. For this reason, I own a spare DX7 II (my chosen keyboard), and I always keep a little Casio with mini keys (small size) in my car. It has bailed me out on several occasions. I recommend that for all who do most of their work on electric, as I do.

## **SOLO STYLE FOR KEYBOARD**

The limitations of the electronic keyboard, especially for those who are doubling pianists, are obvious; the trick is to use the instrument's strengths to compensate for them. To begin with, any keyboard solo to be played in basic dance rhythm, i.e. Bulgar, Turkish, Zhok, etc., requires the player to use the single note bass style. All of the action is in the right hand, using the techniques described previously. The major texture altering device available on the keyboard is the patch change, changing the right hand solo instrument in mid performance while the bass remains constant. For this, one must use a split keyboard, with the facility to change left and right separately, as the DX7 II can, or to set up performance mode patches in which sounds are matched bass/piano, bass/accordion, bass/clarinet, etc. Naturally, the player must memorize the locations of the desired patches on the module and be able to access them at once. Keyboards designed mainly for recording, such as the newest Yamahas, ask questions and require multiple patch change functions; such instruments are obviously unsuited for live performance, except if they are used in sequencing, in which the player pre sets an entire performance before the fact, and becomes a DJ. Sequencing will not be treated here.

In addition to patch change, one can modify the suggestions given in the solo piano section, with the following caveats:

- a) The extreme low and high ranges of the keyboard are usually weak in most appropriate patches muddy and indefinite in the low and thin and tinny in the high.
- b) The standard range of most portable keyboards is five octaves (61 keys, C to C). The range is extended by assigning low and high to different patches which overlap in the

middle (Piano LO and HI). The use of pianistic octaves is therefore limited and usually used very sparingly, if at all. Some interesting patches for out of tempo material (doina, theater and folk songs) involve the use of high range piano one octave above normal in the left hand and accordion, clarinet, flute, or violin in the right. Alternates for right hand are harp, lute, acoustic guitar, oboe, recorder, or horn/trombone/trumpet. The suggestion that the player be familiar with the solo styles used on other instruments is a vital consideration on the keyboard, since reasonable sound approximation is available to the keyboardist.

## **AMPLIFIERS**

Even the best electronic keyboard will sound tinny and/or distorted if played through a poor amplifier. A good keyboard amp should have: A good quality speaker capable of producing strong bass, midrange, and clear treble, preferably 15 inch diameter, but no

smaller than 12 inch. An enclosed cabinet, which enhances bass output. An amplifier section producing at least 100 watts, with at least two independent channels one for bass, one for right hand. Amps come in two forms: a complete unit, with amp section above the speaker, or a separate amp head and speaker cabinet. Some common complete units, at this writing, are the twochannel Bell Duovox TiniTitan, the TOA four channel unit, and the Polytone units the twochannel larger model and the one channel, two output lightweight Mini Brute. The main disadvantage of the MiniBrute is that the two outputs draw power from the same channel, causing a weakened signal. This necessitates a louder volume setting and probably will distort the sound. Also, separate channels have their own tone controls (bass, treble, midrange), but a one channel setup forces a compromise: reduce treble and strengthen bass, add treble and weaken bass, etc.

Common separate heads, which can have two or more channels, are the Galleon Krueger, Acoustic, Sunn, Peavey, and Crown; good speaker cabinets are made by Sonic, JBL, ElectroVoice, and smaller custom builders. I use a four channel amp head specially made in limited production by Walter Woods of Indio, CA. It weighs a mere 7 pounds, puts out 300 clean watts, costs a king's ransom; it is virtually indestructable, and the only thing it lacks is effects such as reverb, which most of the other heads and units have. I don't favor effects for my keyboard, especially bass; others do. I'd say OK in certain Hasidic contexts, but not for klezmer. I use a small digital delay unit for my mike to enhance singing (yes, I do a lot of that on most jobs), and I use the fourth channel for a rhythm machine on one man jobs. My speaker cabinets I sometimes feed two off my Woods head are Sonics with lightweight JBL 15 inch speakers and Piezo horns for extra high frequency response. Give a thought to weight, setting a limit of 50 pounds for any one unit, especially if you do your own shlepping.

## **HASIDIC MUSIC**

Since the end of World War II, a sizable community of Hasidic Jews has taken up residence in the New York area. Their numbers have expanded markedly, and a large music industry has formed to supply bands for their weddings, dinners, and recordings.

NonHasidic orthodox Jews have also gravitated to Hasidic tastes and demands in music. As opposed to the basically secular, rather complex instrumental klezmer style, Hasidic music is religiously oriented and much simpler. Many of the tunes have scriptural texts, and some are sung wordlessly with "Ai ai" or "Dai dai" syllables. Hasidic music is essentially vocal, sung with or without instrumental accompaniment. On the Sabbath and/or Yom Tov (religious holiday), playing instruments is forbidden, and the tunes are sung a capella.

The scales and modes of Hasidic music are the same as those used in klezmer, as are basic harmonic structures. The common dance forms are the frailach, which is played much faster than in klezmer; the hora, which is played like a Turkish and employs Druze and Arabic tunes; Israeli dances from the 1940s and '50s for ladies men and women always dance separately, behind a room divider (mechitzeh) or in separate rooms; and assorted recent Israeli and "yeshivish" (i.e. composed by young American yeshiva students) disco beat tunes, which are choreographed for ladies and taught in girls' yeshivas and adult dance classes, and are danced like horas by men. In addition, there are Hasidic marches, some stolen from non Jewish sources, waltzes, and slow "tish nigunim" (songs sung at the Rebbe's table), all designated as music for listening. At non Hasidic orthodox parties, slow Israeli pieces are often substituted for the above forms. The zhok, doina, and husid'l (despite its name and origin) do not exist in the American Hasidic repertoire; in earlier years, doinas and other klezmer pieces were sometimes played for listening, but that practice has largely died out.

Originally, Hasidic music was played in klezmer style by first generation American musicians steeped in that genre and also familiar with American dance music. The dominant keyboard was the amplified accordion; piano was used very infrequently, but most of the accordion players were pianists who doubled. The late 1960s saw the rise of a new generation of accordionist religious, non doubling, largely self taught, Israeli music oriented, harmonically and stylistically unsophisticated, and totally unaware of American or klezmer repertoire and style. The standard accordion was soon replaced by the "vox" - Cordovox and Bell Duovox, accordions with portable organ electronics, which increased general band volume and introduced novelty effects such as vibrato-laden organ, with reverb and pianobells sound akin to a glockenspiel. A style emerged which incorporated heavy oom pah bass and a nervous right hand playing an approximation of a klezmer 8/8 drum beat with root position chords in middle high register, which tended to interfere with the melody instruments, not to mention the drummer! As was mentioned before, the author was one of the first, if not the first, to use a true electronic keyboard in Hasidic music. I used a Farfisa mini compact organ with a rather limited range of organ sounds and only one octave of foot pedal like, non percussive bass. I employed the style of accompanist described in this book, and the result was a firm, propulsive underpinning for the horn players up front, and a bass player like left hand to help the drummer, all at a relatively moderate volume, yet with a full, rich tone quality. I have always used a good bass speaker cabinet with a 15 inch speaker, and separate channels for bass and right hand on the amp section.

By 1980, most keyboard players in Hasidic bands were using Yamaha, Crumar, Hohner, Elka flat keyboards. Lots of Israeli vox and organ players had arrived by then, bringing a kind of Mediterranean pop cabaret sound and even louder volume. The arrival of a real rock musician in the person of Israeli guitarist Yosi Piamenta caused a true revolution in Hasidic music in the mid '80s. Now, every band had to have a rock oriented guitarist with pedals and effects, playing the tunes in a string bending, screaming Hendrix manner at seismic volume. The clarinet became passe, replaced by a whining, Sanbornesque rock alto sax. The standard keyboard became a synthesizer-Yamaha DX7 II, Korg M 1, or Roland D50.

The basic sound for keyboard in today's new wave Hasidic music is: For the right hand, a metallic Rhodes piano, clavinet, piano bells, or spacey brass string synth sound. For the left hand, assuming no bass player, a punchy, twangy rock bass called "super bass" on the DX7 II. Stylistically, frailach right hand varies between straight oom pah to telegraph key repeated chord patterns over a regular 2 beat bass in the left hand. The hora uses a middle Eastern rhythm doubled Turkish over a quasi rhumba in the bass. The disco tunes are played in quasi rock style with walking octave jump bass and sustained or punctuating right hand figures. (See Appendix F.)

There are some idiosyncratic harmonic usages in modern Hasidic style which often go counter to normal modal practice. In minor, for example, the IV chord is often replaced with the major chord of the flat II- in G minor, the IV (C minor) would be replaced by an Ab major, which is foreign to the mode but sounds novel to the novice. Dorian I-IV (G minor to C major, where C minor is normal) is often used, as the flat II in place of the VII minor in Fraigish, which is not as outlandish (Eb major instead of C minor in D Fraigish) as a flat II in a minor progression. Frequent jumps into relative major from minor are common and usually overdone, and the I IV V progression from "La Bamba" appears in quite a few tunes in major keys.

Those who would contemplate working in the Hasidic field should keep a few things in mind. Firstly, you must own a good electronic keyboard and a high powered amplifier capable of pumping out strong bass and right hand without distortion. You will be required to learn an extensive repertoire of old and new Hasidic and Israeli material, and know it by memory. In this field, there are no set personnels and no rehearsals. Musicians are put together in random groupings which all play a similar repertoire, as it was in the American business a few years back. If one is sensitive to extremely loud volume levels and extra long, continuous dance sets (some lasting longer than an hour), Hasidic work is not recommended. Earplugs have become a must on Hasidic jobs. On the positive side, many jobs take place on weeknights and most others on Sundays; no Friday nights or Saturday afternoons, and very few Saturday nights, which means that one can do Klezmer and American work (or whatever else) and fill in with Hasidic jobs. I have made a very successful career doing just that.

In addition, keyboardists in Hasidic bands are usually called upon to do "post heats", i.e. extra overtime as a soloist or with a small contingent (two or three players) after the

main part of the wedding is over. This is called a "mitzvah tantz", and can last from two to four hours, which makes for a nice night's pay usually in cash! One should also, however, be aware that there is a seasonal cast to the Hasidic field. There is no work for the three weeks preceding the fast of Tisha B'Av (9th of the Hebrew month Av), which is usually in July/early August; the five weeks between Passover and Shevuoth (late April and most of May/early June) and the time during the High Holy Days, from Rosh Hashanah to Simchath Torah (mid or late September to early or mid October) are also slow. June, Purim (February or March), Chanukah (December), and the weeks before Passover and Rosh Hashanah are very busy, especially on Sundays.

### **TZUM SCHLUSS— IN CLOSING**

Playing the piano and/or keyboard in a klezmer or Hasidic band requires a non egotistic nature. Your job is to provide the soloists and front line with a solid foundation and to interact with the other rhythm players to kick the band's performance, to complement the expressiveness of the doina and other slow pieces to set the stage, but rarely to be in the spotlight. Those with a need to be a soloist should consider playing the accordion as a double or major instrument, certainly in the klezmer context. In any case, the key word is TASTE. A good accompanist is discreet, yet solid and imaginative. Think of interesting chord voicings and counter melodies, vary rhythmic patterns, play off soloists and rhythm section mates, answering their phrases and complementing the musical whole. Always keep in mind the Jewishness of the music and try to adhere to the inherent strictures of the genre. Obviously, ten note Bill Evans/Cecil Taylor/Stravinsky/Schoenberg chords (take your pick) are out of place, as are jazz/rock rhythmic figures under a klezmer Bulgar or Husid'l. Be as flexible as possible certainly one has to be when going from a klezmer venue to a Hasidic situation-but never forget the ground rules, the Yiddishe Neshoma (Jewish soul), and the aforementioned key concept. Whatever one does should be "geshmak" (tasteful) and "passik" (appropriate).

## **THE PERFORMANCE SECTION**

### **SOLOS AND ACCOMPANIMENTS**

In this section, I endeavor to meet a few specific needs. All lessons are learned best with practical application, so I have chosen two klezmer standards, Max Kletter's exciting freylekh, "Mein Shtetl Yass" and the standard D minor zhok well known from its inclusion in the Kammen Dance Folio series. To highlight the difference between approaches for piano and keyboard, I have included versions for each. In addition, there is an accompaniment, written for piano but easily adaptable for keyboard, with a solo line for reference. The solos can be played as written, or they can be used as a basis for original interpretations or further exploration. The basic purpose is to give the student a feeling for the stylistic devices, voicings, rhythmic, and some of the variations in texture.

Consult the technical chapters for actual playing hints—don't just read these arrangements down. They should serve as exercises for the concepts introduced earlier in this work. As for the accompaniments, try to sing the melody from the solo line, or listen to it mentally as you play, and try to form a solid unity of melody and rhythmic/harmonic underpinning. One should always have an extreme sensitivity to the nuances and dynamics of the lead voice when playing accompaniment, and the accompanist can make or break the soloist. It is your job to provide the impetus for an exciting and satisfying performance through the judicious use of the sum of your knowledge and experience.

Also included in this section are keyboard solo versions of two popular Hasidic dance tunes. This format is used mainly because of the universality of the keyboard, rather than the piano, in Hasidic music at the present time. Accompaniment technique can easily be worked out from information given elsewhere in this book. The first Hasidic dance is a fast freylekh named by musicians for the Epstein brothers, great klezmer players who had a popular Hasidic band in the late 1960s (I was the fifth Epstein brother and started my keyboard career with them), who reintroduced this "oldie" to popularity. The arrangement has two choruses, one as played in the Epstein band and one as played now, with some pop effects added. The second piece is a Hasidisco, to coin a phrase. It is danced by the men in "hora" fashion, but employs a disco feel in keyboard, guitar, and drums. This melody can also be played using pop rhythmic after its initial exposition. The tune originated recently among the Belzer Hasidim in Israel and is appropriately named "The Belzer Nigun" (For Me and My Gal) — sorry about that!



# APPENDIX A

## Basic Scalar Theory For Klezmer Music

### I. Minor

#### a. Melodic

#### b. Harmonic

Sample Key: Dm

1/2 wh wh 1/2 1/2 1 1/2 1/2

1/2 steps between 2-3, 7-8 1/2 steps between 2-3, 5-6, 7-8  
1 1/2 between 6-7

### I. Major – “Molokh”

#### a. Major

#### b. “Molokh”

Sample Key: C

1/2 1/2 (b) 1/2 1/2

1/2 steps between 3-4, 7-8 1/2 steps between 3-4, 6-7  
Bb added below 1 for usual harmonic-melodic cadence.

### III. “Ahava Raba” (Fraigish)

1/2 1/2 1/2 1 1/2 1/2

Sample Key: D

1/2 steps between 1-2, 3-4, 5-6, 7-8  
1 1/2 steps between 2-3, 6-7

### III. “Misheberach”

Sample Key: D

1/2 steps between 2-3, 4-5, 6-7  
1 1/2 steps between 3-4

Notes: “Ahava Raba” (Fraigish) derives from PHRYGIAN mode.  
“Mishebe rach” derives from DORIAN mode.

# APPENDIX B

## Basic Harmonic Theory For Klezmer Music

### I. Minor

I = Dm      IV = Gm      V7 = A7      VII = Cm      Rel. maj = F      V of R.M. = C7

Sample Key: Dm

In All Keys I = min IV = min V = maj VII = min R.M. = maj V of R.M. = maj

### II. Major + "Molokh"

I = F      IV = Bb      V7 = C7      Rel. min = Dm      V of R.m. = A7

Sample Key: F maj

In All Keys I = maj IV = maj V = maj R.m. = min  
R.m. = VI V of R.m. = maj

### III. Ahava Raba (Fraigish)

I = D      IV = Dm      VII = Cm      b II maj = subst. for VII Eb

Sample Key: D Fraigish

In All Keys I = maj IV = min VII = min b II = maj

### IV. "Misheberach"

I = Dm      IV = G maj      subst. for IV or I = I Dim7 or II maj E

Sample Key: D

In All Keys I = min IV = maj I Dim7 = Dim 7th II = maj

Notes: "Ahava Raba" (Fraigish) is almost always written in the minor key a 4th Above to accommodate harmonic changes.

"Misheberach" is almost always written in MINOR even though it uses a major 6th because the I sounds minor.

# APPENDIX C

## Common Cadences and Chord Progressions For Klezmer Music

a. I - V - I Major - "Molokh"

Sample Key: C      C      G7      C      Dm: Dm      A7      Dm

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a C major chord (C4, E4, G4). The second measure contains a G7 chord (G4, Bb4, D5, F5). The third measure contains a C major chord (C4, E4, G4). The fourth measure contains a Dm chord (D4, F4, Ab4). The fifth measure contains an A7 chord (A4, C5, Eb5, G5). The sixth measure contains a Dm chord (D4, F4, Ab4). The staff is divided into two measures by a double bar line.

b. I - IV - V - I (in Major - "Molokh", I - II - V - I)

Sample Key: Dm      Dm      Gm      A7      Dm      C maj: C      Dm      G7      C

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a Dm chord (D4, F4, Ab4). The second measure contains a Dm chord (D4, F4, Ab4). The third measure contains a Gm chord (G4, Bb4, Db5). The fourth measure contains an A7 chord (A4, C5, Eb5, G5). The fifth measure contains a Dm chord (D4, F4, Ab4). The sixth measure contains a C major chord (C4, E4, G4). The seventh measure contains a Dm chord (D4, F4, Ab4). The eighth measure contains a G7 chord (G4, Bb4, D5, F5). The ninth measure contains a C major chord (C4, E4, G4). The staff is divided into two measures by a double bar line.

c. I - VII - I Minor + "Ahava Raba" (Fraigish)

Sample Key: Dm      Dm      Cm      Dm      D Fr.: D      Cm      D

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a Dm chord (D4, F4, Ab4). The second measure contains a Dm chord (D4, F4, Ab4). The third measure contains a Cm chord (C4, Eb4, Gb4). The fourth measure contains a Dm chord (D4, F4, Ab4). The fifth measure contains a D Fr. chord (D4, F4, Ab4). The sixth measure contains a Cm chord (C4, Eb4, Gb4). The seventh measure contains a D major chord (D4, F#4, A4). The staff is divided into two measures by a double bar line.

c2. I - IV - VII - I Minor + "A. R." (Fraigish)

Sample Key: Dm      Dm      Gm      Cm      Dm      D Fr.: D      Gm      Cm      D

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a Dm chord (D4, F4, Ab4). The second measure contains a Dm chord (D4, F4, Ab4). The third measure contains a Gm chord (G4, Bb4, Db5). The fourth measure contains a Cm chord (C4, Eb4, Gb4). The fifth measure contains a Dm chord (D4, F4, Ab4). The sixth measure contains a D Fr. chord (D4, F4, Ab4). The seventh measure contains a Gm chord (G4, Bb4, Db5). The eighth measure contains a Cm chord (C4, Eb4, Gb4). The ninth measure contains a D major chord (D4, F#4, A4). The staff is divided into two measures by a double bar line.

d. I min - Rel. maj - V7 - I (or VII subst. for V7)

Sample Key: Dm      Dm      C7      F      A7      Dm      Dm      C7      F      Cm      Dm

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a Dm chord (D4, F4, Ab4). The second measure contains a Dm chord (D4, F4, Ab4). The third measure contains a C7 chord (C4, Eb4, Gb4, Bb4). The fourth measure contains an F major chord (F4, A4, C5). The fifth measure contains an A7 chord (A4, C5, Eb5, G5). The sixth measure contains a Dm chord (D4, F4, Ab4). The seventh measure contains a Dm chord (D4, F4, Ab4). The eighth measure contains a C7 chord (C4, Eb4, Gb4, Bb4). The ninth measure contains an F major chord (F4, A4, C5). The tenth measure contains a Cm chord (C4, Eb4, Gb4). The eleventh measure contains a Dm chord (D4, F4, Ab4). The staff is divided into two measures by a double bar line.

e. I maj - Rel. min V7 - I

Sample Key: F maj      F      A7      Dm      C7      F

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains an F major chord (F4, A4, C5). The second measure contains an F major chord (F4, A4, C5). The third measure contains an A7 chord (A4, C5, Eb5, G5). The fourth measure contains a Dm chord (D4, F4, Ab4). The fifth measure contains a C7 chord (C4, Eb4, Gb4, Bb4). The sixth measure contains an F major chord (F4, A4, C5). The staff is divided into two measures by a double bar line.

f. I min - R.M. (III) - III m - IV maj - R.M. - VII - I min

Sample Key: Dm      Dm      C7      F      Fm      G      F      Cm      Dm

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a Dm chord (D4, F4, Ab4). The second measure contains a Dm chord (D4, F4, Ab4). The third measure contains a C7 chord (C4, Eb4, Gb4, Bb4). The fourth measure contains an F major chord (F4, A4, C5). The fifth measure contains an Fm chord (F4, Ab4, C5). The sixth measure contains a G major chord (G4, B4, D5). The seventh measure contains an F major chord (F4, A4, C5). The eighth measure contains a Cm chord (C4, Eb4, Gb4). The ninth measure contains a Dm chord (D4, F4, Ab4). The staff is divided into two measures by a double bar line.

g. I min - IV - R.M. - VII - I (R.M. subst. I)

Sample Key: Dm      Dm      Gm      F      Cm      Dm      F      Gm      Dm      Cm      Dm

Detailed description: This block shows a musical staff with a treble clef and a key signature of one flat (Bb). The first measure contains a Dm chord (D4, F4, Ab4). The second measure contains a Dm chord (D4, F4, Ab4). The third measure contains a Gm chord (G4, Bb4, Db5). The fourth measure contains an F major chord (F4, A4, C5). The fifth measure contains a Cm chord (C4, Eb4, Gb4). The sixth measure contains a Dm chord (D4, F4, Ab4). The seventh measure contains an F major chord (F4, A4, C5). The eighth measure contains a Gm chord (G4, Bb4, Db5). The ninth measure contains a Dm chord (D4, F4, Ab4). The tenth measure contains a Cm chord (C4, Eb4, Gb4). The eleventh measure contains a Dm chord (D4, F4, Ab4). The staff is divided into two measures by a double bar line.

# APPENDIX D

## Rhythmic Concepts For Klezmer Music

### I. Basic 2/4

Basic 2/4 rhythm. The notation shows three measures. The first measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The second measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The third measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). Above the first measure is the word "or". Above the second measure is the word "or". Above the third measure is the word "10th".

### II. 2/4 Thumb note or Octave

2/4 Thumb note or Octave. The notation shows two measures. The first measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The second measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). Above the first measure is the word "or".

### III. 2/4 "10th" movement between Bass and Thumb Note

2/4 "10th" movement between Bass and Thumb Note. The notation shows two measures. The first measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The second measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). Above the first measure is the word "or".

### IV. 8/8 in R.H. against 2/4 Bass (Accordion Style)

8/8 in R.H. against 2/4 Bass (Accordion Style). The notation shows four measures. The first measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The second measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The third measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). The fourth measure has a treble clef with a whole note chord (F4, C5) and a bass clef with a whole note (F3). Above the first measure is the word "or". Above the second measure is the word "or". Above the third measure is the word "or".

Va. "Rhumba" variation of IV.

V. 3/8 Horra (Zhok)

or

VI. Turkish

or

VI. Doina No Tempo. Piano: Tremolo Electric Keyboard: Sustain  
Follow the soloist, changing chords with him/her.

On occasion: Echo the soloist's phrase  
in R.H. while keeping tremolo or sustain  
in L.H.

\*Accompanying a Cantor (Hazzan) is just like accompanying a doina.

Cembalom Effect

a. b. c. d.

## APPENDIX E

### Playing Lead or Solo – Piano/Electric Keyboard

#### a. Simplified Styles (Piano)

Dm

Dm

#### b. Simplified Style (Keyboard)

Dm

(sounds 8va lower)

#### c. Intermediate Style (Piano)

G<sup>7</sup> Cm Fm/C Cm G<sup>7</sup>

[Keyboard as above, but use top note only in L.H. instead of octave]



d. Right Hand Variations

Two staves of musical notation for Right Hand Variations. The first staff shows a melody with eighth and sixteenth notes, and the second staff shows a more complex melody with sixteenth and thirty-second notes. Both staves end with a sustained chord.

Terkish

Dm Gm Dm Gm<sup>6</sup> Dm

Bass: Pno. as is  
Keyboard 8va higher

Musical notation for the Terkish variation, featuring a melody in the right hand and a bass line in the left hand. The bass line is marked 'Bass: Pno. as is Keyboard 8va higher'.

Simplified (Piano only)

Dm Gm Dm Gm Dm

Musical notation for the Simplified (Piano only) variation, featuring a melody in the right hand and a bass line in the left hand.

Advanced (Piano)

Dm Gm Dm Gm Dm

Musical notation for the Advanced (Piano) variation, featuring a melody in the right hand and a bass line in the left hand.

# ZHOK

## a. Right Hand Chords

Dm

(Keyboard: upper bass note)

## b. Piano - mel. and chords

Dm

## c. Octaves (Piano only)

Dm

## “Novelty” Effects

### a. Left Hand melody

D                      Cm                      D

etc.

### b. “music box”

G7                      G7                      C

etc.

c. "stop-time"

DOINA

a. Keyboard

b. Piano (var: R.H. 8va higher)

Piano uses Tremolando in L.H. throughout. Keyboard: sustained Bass.  
(Keyboard can use Trem. in R.H. chords when accompanying a soloist.)

## Yiddish Theatre Fox Trot

a.

b. (Piano only)

# APPENDIX F

## Hasidic Music

a. Keyboard only

Dm

b. Dm

See Appendix D for Traditional Alternatives

Right Hand patterns can be played one octave lower, if desired, for fuller sound.

c. "Hora" Keyboard

D

Right Hand can be played one octave lower, if desired, for fuller sound.

d. Hasidisco

Gm

e. Gm

f. "Flat II"

Cm D7 Gm Altered A<sup>b</sup> Gm

g. G Fraigish

G A<sup>b</sup> G A<sup>b</sup>

# Mein Shtetl Yass'

Piano Solo

M. Kletter  
Arr. P. Sokolow

Mod. Frailach

$\text{♩} = 135$

(A) F

The score is written for piano in 4/4 time, with a tempo of 135 beats per minute. The key signature has one flat (B-flat). The piece is in a moderate, lively tempo (Mod. Frailach). The score is divided into two main sections, A and B. Section A starts with a key signature change to one flat and includes a key signature change to two flats (B-flat and E-flat) in the middle. Section B starts with a key signature change to two flats and includes a key signature change to one flat in the middle. The score features various chords and a key signature change from one flat to two flats in the middle of section A. The score is written for piano in 4/4 time, with a tempo of 135 beats per minute. The key signature has one flat (B-flat). The piece is in a moderate, lively tempo (Mod. Frailach). The score is divided into two main sections, A and B. Section A starts with a key signature change to one flat and includes a key signature change to two flats (B-flat and E-flat) in the middle. Section B starts with a key signature change to two flats and includes a key signature change to one flat in the middle. The score features various chords and a key signature change from one flat to two flats in the middle of section A. The score is written for piano in 4/4 time, with a tempo of 135 beats per minute. The key signature has one flat (B-flat). The piece is in a moderate, lively tempo (Mod. Frailach). The score is divided into two main sections, A and B. Section A starts with a key signature change to one flat and includes a key signature change to two flats (B-flat and E-flat) in the middle. Section B starts with a key signature change to two flats and includes a key signature change to one flat in the middle. The score features various chords and a key signature change from one flat to two flats in the middle of section A.

Chords: F, C7, F, A7, Dm, Dm Bb7, A7, Dm, Dm

Dm Dm B $\flat$ 7 A7 Dm C7

F C7 F7 F7

(C) F F

F E $\flat$ m F F F

F E $\flat$ m F D.S. al Coda F C7 F



# Mein Shtetl Yass'

Keyboard Solo

M. Kletter  
Arr. P. Sokolow

Mod. Frailach  
♩ = 135  
Accordion Patch

⌘  
(A) F

Bass sounds  
8va lower

The musical score is written for a keyboard solo in 4/4 time, with a tempo of 135 beats per minute. It consists of four systems of staves. The first system includes a treble and bass staff, with a note indicating that the bass sounds are 8va lower. The second system features a treble staff with a key signature change to one flat and a bass staff. The third system continues with a treble staff and a bass staff. The fourth system includes a treble staff with a key signature change to two flats and a bass staff. Various musical notations are present, including chords (F, C7, A7, B Dm), accidentals, and dynamic markings. A circled 'A' is also present in the first system.

1. Dm B $\flat$ 7 A7 Dm

2. Dm B $\flat$ 7 A7 Dm C7 F C7

F7

Ⓢ

F

⊕

D.S. al ⊕

F E $\flat$ m F

⊕ Coda F C7 F

# Mein Shtetl Yass'

Piano Accompaniment  
(Keyboard use R.H.  
and Single Note Bass)

M. Kletter  
Arr. P. Sokolow

Mod. Frailach  
♩ = 135

(A) 

Solo

Pno. or Keybd.

F C<sup>7</sup> F



This system contains the first three measures of the piano accompaniment. The solo line begins with a repeat sign and a first ending bracket labeled (A). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are labeled F, C<sup>7</sup>, and F above the staff.

1. 2.

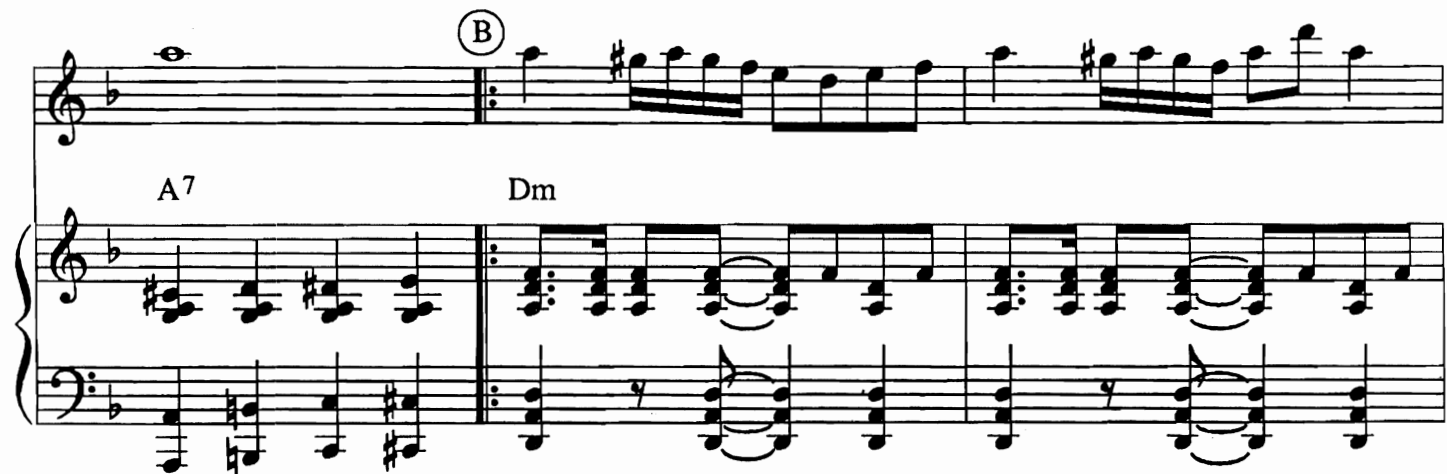
C<sup>7</sup> Gm<sup>7</sup>/D D<sup>♯</sup> C<sup>7</sup>/E F



This system contains measures 4 through 8. It includes a first ending bracket labeled 1. and a second ending bracket labeled 2. The piano accompaniment continues with eighth-note patterns. Chords are labeled C<sup>7</sup>, Gm<sup>7</sup>/D, D<sup>♯</sup>, C<sup>7</sup>/E, and F above the staff.

(B)

A<sup>7</sup> Dm



This system contains measures 9 through 12. It begins with a repeat sign and a first ending bracket labeled (B). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Chords are labeled A<sup>7</sup> and Dm above the staff.

1. 2.

Dm B $\flat$ 7 A $^7$  Dm Dm B $\flat$ 7 A $^7$  Dm C $^7$

F C $^7$  F $^7$

(C)

F

on last repeat ⊕ D.S. al ⊕ ⊕ Coda

8va ↓

# Zhok in D Minor (Bessarabian Horra)

Piano Solo

Traditional  
Arr. P. Sokolow

♩ = 115

(A) Dm

The first system of musical notation for 'Zhok in D Minor' is written in 3/4 time. It begins with a mezzo-forte (mf) dynamic marking. The melody is in the right hand, featuring a series of eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. A repeat sign is placed after the first four measures, with a circled 'A' above it indicating the start of the first ending.

The second system continues the piece, featuring a variety of chords including Dm, Bb7, and Dm. A slur is placed over the first four measures of this system. A '8va' marking with a downward arrow is positioned below the bass line, indicating an octave reduction for the final measure of the system.

The third system of musical notation includes chords such as Dm, D°, Dm6, Gm, and Gm7. It features a triplet of eighth notes in the right hand. A slur is placed over the first four measures of this system.

The fourth system of musical notation includes chords such as Gm6, Dm, Bb7, A7, and Dm. It concludes with a first ending bracket labeled '1.' that leads back to the beginning of the piece.

2.  
Dm

(B) Dm

Dm

melody

B $\flat$ 7

A7

gliss.

A7

melody

Dm

E7

A7

Dm

Dm/C

Gm/B $\flat$

Gm

Dm

B $\flat$ 7

A7

Dm

A7

1.  
Dm

2.  
Dm

8va

8va

# Zhok in D Minor (Bassarabian Horra)

Keyboard Solo

Traditional  
Arr. P. Sokolow

♩ = 115

Accordion Patch

(A) Dm

(Bass sounds 8va lower)

The musical score is written for a keyboard solo in D minor, 3/8 time, with a tempo of 115 beats per minute. It consists of four systems of two staves each (treble and bass clef). The score includes various musical notations such as eighth notes, quarter notes, eighth rests, and triplet markings (indicated by a '3' over a group of notes). Chord symbols are placed above the staff: Dm, Bb7, Gm, Gm6/E, and A7. A first ending bracket labeled '1.' is at the end of the fourth system. A note in the second system is marked with a tilde (~) to indicate a grace note. The bass line is noted to sound an octave lower than written.

2.  
Dm A7 (B) Dm Dm/B

Bb7 A7 gliss. A7

Dm E7 A7 3 Dm

Dm/C Gm/Bb Gm Dm

Bb7 A7 Dm 1. A7 2.



# Zhok in D Minor (Bessarabian Horra)

Piano Accompaniment  
(Keyboard use R.H.  
and Single Note Bass)

Traditional  
Arr. P. Sokolow

$\text{♩} = 115$

Solo

Pno. or Keybd.

(A)

Dm

Dm B $\flat$ 7 Dm Dm Dm<sup>7</sup>

Gm Gm<sup>6</sup> Dm B $\flat$ 7 A<sup>7</sup> Dm

1.

2. (B)

Dm Dm Dm/B E<sup>7</sup>

A<sup>7</sup> gliss. A<sup>7</sup> Dm

E<sup>7</sup> A<sup>7</sup> Dm Dm/C Gm/B<sup>b</sup> Gm

1. 2.

Dm B<sup>b</sup>7 A<sup>7</sup> Dm Dm

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# "Epstein" Nigun

Keyboard Solo

Traditional  
Arr. P. Sokolow

Fast Frailach

♩ = 155-160

Traditional Chorus

Ⓐ G A♭ G A♭ G A♭

Bass sounds  
8va lower

1. G Fm G 3 2. G Fm G Ⓑ G D7 G7

Cm G Fm G Fm/A♭ G

G D7 G7 Cm Fm Fm ⊕

"Modern" Chorus

G Ⓐ G

1. G A<sup>b</sup> G      2. G A<sup>b</sup> G

(B) G A<sup>b</sup> G<sup>7</sup> A<sup>b</sup> G A<sup>b</sup> G/D A<sup>b</sup>

G G A<sup>b</sup> G<sup>7</sup>

Cm Fm Fm G D.C. al ⊕

⊕ Coda G D<sup>7</sup> G

# Belzer Nigun

Keyboard Solo

"New Traditional"  
Arr. P. Sokolow

Mod. Hasidisco

♩ = 125

Gm

Cm/A

D7

Gm

(A)

Bass sounds  
8va lower

Bb

Cm/A

D7

Gm

(B)

Cm

Gm

Cm

Gm

Cm

Gm

1.

Eb

F7

Bb

2.

Eb7

D7

Gm

D.C.



White Russia, late 19<sup>th</sup> century



Ukraine, late 19<sup>th</sup> century



Poland, 1880

## **ARRANGING & ORCHESTRATION**

The term orchestration, as related to klezmer music, can be as simple as accompanied melody or as complex as a symphonic excerpt or big-band chart. Since there is no hard and fast rule as to the size and/or instrumental consist of a klezmer group, the arranger is only limited by the stylistic strictures of the music and by the ensemble being written for. Some basic considerations:

1. Do any or all members read music?
2. What is the level of instrumental performance?
3. What instruments are in the group?
4. Are there vocalists, and how much emphasis on vocals?
5. Is the musical emphasis to be pure klezmer, or will other influences (world-beat, jazz, rock, etc.) be included?
6. Do we go all acoustic, or do we use amplified and/or electronic instruments?

Obviously, these questions open up any discussion of orchestration to many possibilities. Will you learn arrangements by heart or read them? (Reading shortens rehearsal time.) Can the band handle tricky material, or play in 'hard' keys? How much vocal background, and in what keys? Do we switch instruments in the same piece? How do we vary textures from piece to piece? Etc., etc., etc....

A certain amount of give and take is not only necessary, but very healthy. Suggestions from group members can shape a piece as effectively as a sophisticated score; no arrangement should be 'carved in stone' - it can be changed at any time. There's always room for innovation and improvement.

This course is designed to show you the basics and lead you into your own individuality and creativity.

## THE INSTRUMENTAL ENSEMBLE

For convenience, we will divide the instruments into functional family groups.

- I. Melody, or Lead instruments: Violin, Clarinet, Trumpet, Flute (piccolo), Mandolin, Soprano Sax
- II. Harmony-Counterpoint instruments: Trombone, Saxophones, Viola, 'Cello
- III. Rhythm and Chord instruments: Piano, Accordion, Keyboard, Guitar, Banjo, Bass, Tuba, Drums

It should be noted that instruments are placed according to pitch range and general usage. Lead instruments often play harmony and/or counterpoint; harmony and rhythm instruments often play melody.

The basic ensemble sound is, of course, governed by the instruments in the group. It is good to know what instruments sound like when playing together in order to create an ensemble sound.

The **violin** and **trumpet** have a basic edge, i.e. brightness, treble quality, which tends to dominate an ensemble.

The **flute** and **clarinet** are mellow, i.e. rounder, more mid-range in low and middle register and strident in the upper ranges.

The **piccolo** cuts through any ensemble in its strong mid-high range.

The **mandolin** uses tremolo in place of sustain and sounds bright.

'**Cello** and **saxophones** are mellower than the melody family.

Exception: the **soprano sax**, in high range, approaches a trumpet quality.

The **trombone** can have edge and possesses much power in all ranges.

The **accordion**, when playing melody/harmony/counterpoint, has a mellow-to-bright quality, depending on the stop used in the righthand.

For rhythm, the **banjo** cuts more than the acoustic guitar and approximates a **snare drum** in percussiveness.

A **tuba** bites more than an acoustic bass.

Bowed bass is fuller but less percussive than plucked bass; the force of the bow can give arco (bowed) bass added power.

**Piano** is strongest in rhythm with octave in low (or single low range note) and chord in low to medium octave (3rd full octave).



## COMBINATIONS

1. Violin, clarinet, flute are all strong in medium to upper register. Unison playing in that range usually exposes severe intonation problems, which can be avoided by having them play in octaves:

a. Violin in low/medium, clarinet or flute high, or clarinet low/medium flute high, violin low/medium - flute high. (Flute usually high because of weaker medium range.)

b. Harmony playing: flute and violin in 3rds. If flute plays upper, violin plays softer for blend. (Violin is naturally brighter.) Violin on top usually works better - naturally balanced. Flute and clarinet in 3rds - flute on top. Violin and clarinet: violin on top. In 6ths: flute on top, violin below; violin top, clarinet below; flute top, clarinet below.

c. In almost all cases, trumpet plays 1 octave below clarinet-flute-violin. (Trumpet in low/medium range, other instruments medium/high.)

d. Best balance with a larger front line, i.e. trumpet-clarinet-violin:

UNISON: trumpet and violin same octave, clarinet octave .

HARMONY: trumpet , clarinet 3rd above, violin octave .

Clarinet (or violin or flute) sounds good 3rd above trumpet.

2. In the case of more than one of a kind, i.e. 2 trumpets, 2 violins, 2 clarinets, 2 flutes: they are usually paired as 1 and 2, with 1 playing lead, 2 playing 3rd below.

3. Mandolin - a special case. Plays tremolando melody in trumpet range, or 8va for solo, or trumpet range counter melody.

4. Saxes and lower strings are ideal blending instruments.

a. UNISON: violin, viola, 'cello in octaves on melody. (Violin high, viola medium/high, 'cello medium, or violin medium, viola and 'cello medium/low.) VERY STRONG.

b. Clarinet-flute-alto sax: beautiful blend - unison or harmony. Clarinet and tenor sax, both in medium/upper range: very strong "unison in octaves" sound.

c. Trumpet- trombone-alto or tenor sax: a real brass section. Trumpet and alto in harmony, trombone counterpoint. Trumpet and trombone in 6ths, or trumpet and sax in 6ths very strong.

5. a. Tenor sax/bari sax can substitute for trombone in counterpoint playing - very effective.

b. Baritone sax can, in a pinch, substitute for tuba. Bb bass sax certainly can.

6. Piccolo - a special case. Can play melody octave above flute or clarinet, counter melody a la Sousa march while others play melody.

UNISON piccolo and bass clarinet (or low-register Bb clarinet). Very interesting blend.

7. Eb clarinet can substitute for piccolo; real intonation problem with violin.
8. Soprano sax can substitute for trumpet (not really good as substitute for clarinet because of limited range), or act as 2nd trumpet. Problems with intonation common, especially with straight soprano, less for curved soprano.
9. Single note accordion can substitute for any melody or harmony instrument. Sounds great in 3rds or 6ths with clarinet especially, but also violin, trumpet, saxes, flute.

## **Chapter 2**

### **TRANSPOSITION**

Several of the commonly used instruments are transposing instruments, so a discussion of this phenomenon (read: problem) is in order. Instrument groups fall into four common transposing categories: C, or concert pitch; Bb; Eb; and F. A few families, such as trumpet, saxophone, and clarinet, have members in a few of these categories.

The standard of pitch is **concert pitch**. The easiest major scale (no sharps or flats) is the scale of C (all the white keys on the piano or accordion keyboard). The piano's C also sounds C on the following instruments: flute, oboe, violin, viola, 'cello, bass, guitar, mandolin, banjo. Bass-clef instruments are considered non-transposing and are written in C as well: trombone, tuba, bassoon. There trumpets, clarinets, and soprano and tenor saxophones in C as well, but these are far less common than transposing versions.

So? What IS transposing? The pitch of a given instrument is governed by the length, thickness, and tension of its strings, or the length of its windpipe. Trumpets, clarinets, and saxophones come in families of different length windpipes, but similar shapes and identical fingerings. If you learn the fingerings on one clarinet or sax or trumpet, you (theoretically) can play all of them, with allowances for different mouthpiece sizes, larger or smaller keys, lighter and heavier weights, etc. A scale of C is fingered the same on all saxophones, trumpets, etc.

Through trial and error, it was found that certain pipe lengths gave optimum richness, brilliance, intonation, etc.

1. The standard trumpet, clarinet, soprano, and tenor sax are pitched in Bb. THAT MEANS: When you finger and play the note "C" on a "Bb" trumpet, clarinet, or sax,

the note that comes out is NOT a "C" in concert pitch! (i.e., on a piano or other "C" instrument.) The pipe of the instrument is a little LONGER, so it SOUNDS a Bb concert.

2. On an alto sax, baritone sax, Eb clarinet (or an alto horn, mellophone, or alto clarinet), when you finger and play a "C", the note sounds an Eb concert.

3. On a French horn, English horn (alto oboe), or basset horn (F alto clarinet), when you finger and play a "C", the note sounds an F concert.

There are clarinets and trumpets in "A" (clarinet/trumpet C = concert A), alto flute in "G" (alto flute C = concert G), trumpets in "D" (trumpet C = concert D), etc.

Because of a rule that bass-clef instruments don't transpose, the trombone, whose easiest scale sounds Bb, the Eb tuba, whose easiest scale sounds Eb, and the standard BBb (or double Bb) tuba, with easiest scale Bb, play concert pitches. The baritone horn, with an essential range the same as a trombone, is written in treble clef as a Bb transposition, as is the Bb bass clarinet and the Bb bass trumpet.

NOW: ALL THIS MEANS THAT WHEN YOU WRITE PARTS FOR TRANSPOSING INSTRUMENTS, THE PARTS HAVE TO BE WRITTEN SO THAT THEY SOUND AT THE CORRESPONDING CONCERT PITCH!!!

Example: You are arranging the "Shtille Bulgar" in the key of C concert, for violin, Bb clarinet, and Eb alto sax.

- a. The violin part is written in C (No #s or b's)
- b. The Bb clarinet's C is concert Bb. To SOUND in concert C, the clarinet plays in its D (2#s).
- c. The Eb alto sax's C is concert Eb. To SOUND in concert C, the sax plays in its A (3#s).

Use the following Tables of Transpositions to help you along.

**Table 1. Pitches**

Concert Pitch	Bb Transposition	Eb Transposition	F Transposition
C	D	A	G
Db (C#)	Eb (D#)	Bb (A#)	Ab (G#)
D	E	B	A
Eb (D#)	F (E#)	C (B#)	Bb (A#)
E	F# (Gb)	C# (Db)	B
F	G	D	
Gb (F#)	Ab (G#)	Eb (D#)	C#
G	A	E	D
Ab (G#)	Bb (A#)	F (E#)	Eb (D#)
A	B	F# (Gb)	E
Bb (A#)	C (B#)	G	F (E#)
B	C# (Db)	G# (Ab)	F# (Gb)

**Table 2. Major and Minor Keys**

Concert Key	Bb Transposition	Eb Transposition	F Transposition
C (A min) no #'s or b's	D (B min) 2 #'s	A (F# min) 3 #'s	G (E min) 1 #
Db (B min) 5 b's	Eb (C min) 3 b's	Bb (G min) 2 b's	Ab (F min) 4 b's
D (B min) 2 #'s	E (C# min) 4 #'s	B (G# min) 5 #'s	A (F# min) 3 #'s
Eb (C min) 3 b's	F (D min) 1 b	C (A min) no # or b	Bb (G min) 2 b's
E (C# min) 4 #'s	F# (D# min) 6 #'s	Db (Bb min) 5 b's	B (G# min) 5 #'s
	Gb (Eb min) 6 b's		
F (D min) 1 b	G (E min) 1 #	D (B min) 2 #'s	C (A min) no # or b
F# (D# min) 6 #'s	Ab (F min) 4 b's	Eb (C min) 3 b's	Db (Bb min) 5 b's
Gb (Eb min) 6 b's			
G (E min) 1 #	A (F# min) 3 #'s	E (C# min) 4 #'s	D (B min) 2 #'s
Ab (F min) 4 b's	Bb (G min) 2 b's	F (D min) 1 b	Eb (C min) 3 b's
A (F# min) 3 #'s	B (G# min) 5 #'s	F# (D# min) 6 #'s	E (C# min) 4 #'s
		Gb (Eb min) 6 b's	
Bb (G min) 2 b's	C (A min) no #'s or b's	G (E min) 1 #	F (D min) 1 b
B (G# min) 5 #'s	Db (Bb min) 5 b's	Ab (F min) 4 b's	F# (D# min) 6 #'s
			Gb (Eb min) 6 b's

**Table 3. Listing of Instruments**

Concert Key Transposition	Bb Transposition	Eb Transposition	F Transposition
Piano, Accordion, Flute, Violin, Viola,	Trumpet, Clarinet, Soprano & Tenor Sax,	Alto & Bari Sax Eb Clarinet (higher)	French Horn English Horn (alto oboe)
Cello, Bass, Trombone, Tuba, Guitar, Banjo, Mandolin.....also..... C Trumpet, Clarinet, Soprano & Tenor Saxes (All higher than Bb)	Bass Clarinet; also Bass Trumpet, Bari Horn (not sax!) Fluegelhorn Piccolo Trumpet	Alto Clarinet (lower) Alto Horn Mellophone	Basset Horn (alto clarinet in F)
Allowance must be made for the octave in which the instrument lies.			

**Table 4. Octave Placements**

Concert Key	Bb Transposition	Eb Transposition	F Transposition
Highest Octave	Piccolo -sounds 8va ↑ than written	Piccolo Trumpet	
Normal Octave	Violin, Flute, Oboe, C Trumpet, Clarinet, Soprano Sax	Trumpet, Bb Clarinet, Soprano Sax, Flugelhorn ( 3rd space C=2nd space Bb concert )	Eb Clarinet middle C = 4th space Eb
1 Octave Lower	Viola, 'Cello, Trombone, Bassoon C Tenor Sax ("C Melody")	Tenor Sax, Bass Clarinet, Baritone Horn (3rd space C = Bb below staff )	Alto Sax, Alto Clarinet (3rd space C = 1st line Eb)
2 Octaves Lower	Tuba - written at pitch, String Bass written 8va, ↑	Bass Sax	Bari Sax

From Table 2., it can be seen that Bb and Eb transposing instruments are more comfortable playing in flat concert keys such as F (D minor), Bb (G minor), Eb (C minor), or Ab (F minor); also easy are C (A minor) and G (E minor). Stringed instruments are better disposed toward sharp concert keys: D (B minor), A (F# minor). If you have horns, stick to few sharps, C, and flats. If you're a string band, have a ball in the sharps! The great clarinet giant Dave Tarras loved Bb minor concert (5 flats), no fun for fiddles. In the '20's, when Dave was still playing C clarinet (which he wouldn't admit later), he played those pieces in concert C minor (3 flats) -- C minor on C clarinet fingers like concert Bb minor on Bb clarinet (i.e. C minor).

### Chapter 3

## THE INDIVIDUAL INSTRUMENTS POSSIBILITIES, LIMITATIONS, SPECIAL EFFECTS

### A. BOWED STRINGS

The violin is one of the first family of klezmer instruments, and may have been the first klezmer instrument. Its range is huge- about 4 octaves - and can do 'most anything. It functions best in sharp keys, but can literally go anywhere. Open strings G-D-A-E (tuned in 5ths), obviously no vibrato on open strings. Player moves up the fingerboard in positions, many notes can be played on different strings in different positions. Vibrato created by motion of left wrist (fingerboard hand), slight movement of finger on string. Chords created by 2 adjacent strings (double stop), 3 and 4 stop by rapid movement of bow around strings.

**Bowing Effects: Tremolando** (  $\equiv$  above notes ): Rapid back and forth oscillation lightly on string(s). **Spiccato**: Bouncing bow on string. **Harmonics**: Finger on breaking point - not all the way down, bowed lightly. A thin sound can be achieved by using only the portion of the bow near the tip. The down-bow (arm moves down, marked (  $\sqcap$  ) is stronger than the up-bow (arm moves up, marked **V** ). The two are used alternately.

**Other Effects: Mute** (sordino): A device placed on the bridge to muffle the sound. **Glissando**: Sliding finger up or down fingerboard. **Pizzicato**: Plucking string, usually with bowing hand. Creates a short, staccato, rather soft effect. **Backup**: Double

stops played on off-beats - short, rhythmic.

The tone quality of the violin is rich in the low register, bright in the middle, and brilliant in the high. The sound thins out above the G above high C. The violin will be on a par with the flute in volume, its brighter tone giving it the edge. It is at a disadvantage against trumpet and/or clarinet, but can be amplified by mike or pickup, which should be done in most klezmer settings.

The **viola** and **'cello** are tuned C-G-D-A; the 'cello is an octave below the viola. The **viola** is written in ALTO CLEF (see Appendix A.), which is a C clef - the middle of the clef, in this case the 3rd line, is C - the middle C on the piano, low C on the violin. Bowing and effects are the same. Its sound is delicate and doesn't cut like a violin, but is lovely for slower pieces. The 'cello is half upright and has a stronger sound than the viola. It can substitute for a bass in its lowest range. It is written in bass clef, but TENOR CLEF (a C clef with 4th line C, see Appendix A.) is sometimes used for higher notes. Legato solos are gorgeous on 'cello.

## B. WOODWINDS

The **flute**, pitched in C, overblows at the octave - the player thins the airstream to go up. Its sound is round and almost eerie, but very soft, in the low register. Its strongest range is from the top of the staff F or G to an octave above. Many players can double-tongue - effective higher up. Most trills are possible - there are side keys and trill keys. The registers break between C# and D - not too many fast passages over the breaks. Clarinet and trumpet blow the flute away - mike it in most cases.

The **piccolo** is pitched an octave above the flute and, except in its low octave, is shrill and piercing. Avoid the low octave - it is thin and scratchy. Piccolo is great for march-like effects and soloing over the melody. It holds its own easily with brasses, etc.

The **clarinet** - king of klez! Mostly in Bb transposing version, but also in C, Eb, and A. Rich low register, difficult break 2nd space A - 3rd line Bb to 3rd line B. Throat register weak, all fingers on for B - no fast passages here. Overblows an octave and a 5th (12th) - low F and register key = middle C, etc. Cross fingerings in upper range. Full mid register, brilliant upper (LOUD!). Flat keys and few sharps O.K. A lot of sharps real tough on Bb or Eb.

**Effects:** **Chirp**, done by tightening and abruptly loosening embouchures; **trills**, **finger gliss** (gradual finger release, loose tighter embouchure). Low register solo fantastic for Doina and Zhok.

C a good klezmer horn with slightly thinner sound vis a vis Bb. Low register a bit squawky, not at all rich, resembles Eb in that range. Eb has thin, piping sound - used in '20's recordings. Thin mouthpiece, somewhat hard to control. Intonation problems between clarinets vs. flutes and violins in mid-high range.

**Saxophones** - a mixed bag. All saxes overblow at the octave. **Soprano** sometimes called *fish horn* - intonation problems a-plenty, especially straight sopranos. Can replace trumpet, but not clarinet - limited range. **Alto** is purely a section horn - fits between trumpet and trombone - solo possibilities for slow pieces. Tenor can be very useful. Essentially in trombone range, it can cover the trombone line well, and is a good blender. Effective in octaves with clarinet. **Baritone** can substitute for bass, trombone, or even tuba. Very rich low register. The Bb bass sax sounds like a tuba, but is a little more agile. All saxes written in TREBLE (G) CLEF.

Other woodwinds, such as bass clarinet and double reeds, have limited use in klezmer music and can be used as doubles for clarinet/sax/flute players for vocal background and/or slow pieces.

## C. **BRASSES**

The **trumpet** is top dog here. Strong in all ranges, perfect for stating the melody. Most of the time, the trumpet plays melody in low-middle range. Starting too high can be problematic. Player changes registers by tightening embouchure for higher notes; pitches change with combinations of the 3 valves. Low range involves a lot of tricky valve switches - no fast passages or fancy stuff. Certain trills are next to impossible in the low range: C- C#, C#-D, D-Eb, F-F#, A#-B. Sharp keys can be trouble for Bb trumpet. Alternates to trumpet: cornet - a more conically bored horn, slightly mellower, not as effective in highest notes; flugelhorn - very conical, very mellow, much more limited.

Effects: Double and triple tonguing, 1/2 valve gliss (holding valves down only part way to form glissando), growls (buzzing), mutes.



## **MUTES:**

straight - gives sharp, edgy sound

cup - very mellow

harmon or solotone - "wa-wa". Harmon without cup gives burry

"Miles Davis" tone.

plunger (with or without short straight mute) - "dirty" wa-wa

'Jungle' effect.

The **trombone** is the counterpoint specialist, punching out quasi-bass lines (it often had to suffice in bass-less bands) with strength and solidity. The tenor trombone is the standard. It has 7 slide positions and changes register as does the trumpet. It can gliss like no other instrument, but can't play a true legato - the player has to soft tongue the notes to approximate it. Very fast melodic passages are not really practical on the trombone, although really fine players will manage to do it. No trills except certain lip trills in higher range. Flat keys are easiest, sharp keys tricky. Some 5-1 glisses not possible, have to be faked. The bass trombone has a trigger-rotary valve lowering its range almost an octave. Its larger bore gives a mellower sound lacking the edge of the tenor trombone, and it's weaker in the high range. The extreme low notes are somewhat weak also. The valve trombone is a tenor trombone with no slide, but valves like a trumpet. It has a thinner sound and lacks all the advantages of the sliphorn. Trombones are written in bass clef, and sometimes in tenor clef. Effects on trombones are the same as for the trumpet.

The horn group comprising alto horn and mellophone in Eb and Bb baritone horn are really miniature tubas. They have mellow tones and are mainly useful in harmony filler roles. The French horn in F is a very difficult instrument lacking in agility because of its thin rimmed mouthpiece and rotary valves - notes crack easily. All of the above are transposing, written in treble clef.

**Tubas** are usually found in BBb (double Bb, meaning an octave below low Bb) or in Eb (smaller) sizes. They are bass-rhythm instruments, but can be effective in slow pieces as the foundation of the brass choir. Very large mouthpiece and air column make tubas cumbersome. They use 3 or 4 valves and are difficult to play softly, but unsurpassed where power and punch are called for. Tubas, naturally, are written in bass clef and are non-transposing. They are written at pitch, which means that much of the time, tuba parts contain notes below the bass staff. If you must write a trill for the tuba, make it in the high range.

## D. **RHYTHM INSTRUMENTS**

The **string bass** is being treated here because of its job as foundation of the rhythm section. It can be bowed (arco) or plucked (pizzicato). Plucking, or even the old-time slapping (pluck, then slap the string against the fingerboard), gives more push, but the force of the initial bow is quite propulsive. Most of the old-time bass players bowed most of the time. Strings are tuned E-A-D-G (in 4ths); bass is written in bass clef an octave above actual pitch, i.e. 4th space G really sounds 1st line G. String bass is often amplified with mike or pickup. An alternative is the electric (Fender) bass, which can't be bowed, but is unbeatable for power. Electric bass has a tendency to be overbearing and often sounds twangy or rubbery. Care must be taken in handling - use the acoustic as a model. Bass parts are invariably written "in 2" for klezmer music.

The **accordion** serves as a rhythm-chord instrument, soloist, and a harmony filler. It can do an amazing amount, and makes a small band sound bigger. **Effects** such as bellows shakes and bellows attack are a real plus.

The **piano** is actually less useful in a klezmer ensemble than the accordion - it doesn't cut in the solo range on fast, loud frailachs, and has to be satisfied with thumping chords. On vocal backgrounds and slow pieces (waltzes, etc.), it can shine. Piano/accordion can be a double, or you can have both, which works great.

**Electronic keyboards** can be an effective substitute for either piano or accordion. Split bass in the left hand helps a small group, and some keyboards have good piano and/or accordion patches. As in the case of electric bass, it can become overbearing if used improperly. String/woodwind patches nice for vocal background. Use discreetly.

**Guitar** and **banjo** give a rhythmic chord background - banjo can be out of place in slow pieces, but works marvelously with drums, or in place of drums, in frailachs, etc. Banjo cuts, but acoustic guitar needs pickup or mike. Electric guitar can become an absolute monster - it is on the edge of respectability, and requires ultimate restraint in use.

**Mandolin**, placed here because of plectrum use, is actually a melody instrument. Bright and piercing, it is limited by the necessity for constant tremolo. It is an excellent double. It tunes like a violin and is written treble clef. It can be

amplified successfully.

**Drums** have been part of klezmer music since the Rebbe Elimelech got frailech. Basically snare-drum and cymbals: the drummer must work up the press-roll style, akin to military and early dance-band usage. Beats are 8/8 "Bulgar", 2/4 quasi-march, 3/8 zhok, and 3/4 waltz. (See Appendix C.) Rhumba, fox trot, and tango can appear in Yiddish theater and vocal backgrounds. Tom-toms are sometimes used tremolando behind the soloist in a doina. Other percussion include: Woodblock - an essential, used in most frailachs as a novelty effect. Tambourine, sometimes attached to hi-hat. Sleighbells, snappers, ratchets, etc. have also been used by klezmer drummers.

### **Chapter 3A.**

## **KLEZMER STYLE**

When we discuss klezmer style, we discuss a folk-dance music, probably non-harmonic in its beginnings and "dance-banded" in the early half of this century. Scales, in addition to major and harmonic/melodic minor, are: Fraigish (Ahava Raba), "Misheberach" (an altered Dorian), and "Moloch" (mixolydian, i.e. major with a flat 7th). See Appendix A. for scales and basic harmonies. Originally, everyone probably played melody all at once, with drone underpinnings. From the mid-19th century, some sophistication and new instruments brought counterpoints and harmonies. Advances from the 1920's to the 1940's were marked - compare the Abe Schwartz acoustic records with the Dave Tarras-Abe Ellstein-Sam Musiker recordings of the late 1940's-early 1950's.

Still, we are talking a simple, proscribed harmonic **loshon** (language) - no more than 3 voices to most chords, except dominant 7ths and occasional diminished 7th - no major 7ths, minor 7ths or 9ths, augmented, diminished, etc. Therefore - we should keep in mind the stylistic strictures and not get too meshuggah as we approach this klezmer music and orchestrate it.

In the '40's, they "swung" klezmer; it never got "bebopped", but a few attempts at "rocking"/ world-beating are now being done. Rock music has shown remarkably limited tolerance for other forms of music - it eats them up when it comes into contact with them. Since so many of today's musicians are rock-oriented, it's

natural to infuse some rock feeling into everything they do. A little caution is in order. Don't throw out the baby with the bath water. Try to keep as much of the endemic nature of klezmer music - its very JEWISHNESS - in the forefront. As recently as 10 - 15 years ago, chassidic music was performed in klezmer style. Today, more than half the new tunes in the genre have a disco beat, and those frailachs that still exist are punctuated with whining electric guitars, Sanborn alto saxes, "Tower of Power" horn licks, drum kicks, etc. - you don't even hear clarinet any more!! If klez-rock becomes what all other fusions have become, the rock will undoubtedly dominate.

The main stylistic feature of klezmer music which is of interest to the orchestrator is melodic phrasing and ornamentation. Since the essence of klezmer performance is interpretation of a pre-existing melody rather than pure improvisation (except for the doinal), the orchestrator should be familiar with a few basic "licks" (i.e. cliches) prevalent in melodic phrasing - they are standard ornaments which can be heard on older recorded performances, and some are outlined in Appendix D. They include mordants, appoggiaturas, trills, scalar connecting passages, chirps for clarinet, glissandos for trombone and violin, etc. Try NOT to overdecorate a part - leave much to the soloist's discretion. When a melody is played by a section in harmony, LEAVE OUT all but the most BASIC ornaments.

As noted earlier, simple harmony is the rule. Cadences fit the scales being played, as outlined in Appendix A. One should be aware that the founding Tatehs (fathers) of this music were not conservatory students or folklorists. "Mix and match" is the rule. Modes can change often in the same piece, and the rules change with the mode. A modal cadence can appear in a straight minor or major piece, or a cadence from a different mode shows up in a tune in a given mode, i.e. a fraigish cadence in a major or "molokh" piece. Just follow the melody. Rules of good voice-leading apply, just as in other music.

Since klezmer is dance music, a few basic dance forms make up the basic repertoire. Following is a brief outline.

### **Bulgar (Frailakh)**

The meat of the repertoire. Moderate to bright tempo, written in 3/4 or 4/4. The basic drum beat is Bulgarian (hence the name): 8/8 3-3-2 ♩. ♩. ♩, ♩ ♩ ♩ ♩  
Dum da Dum da Dum; The bass and chord instruments play oom-pah 2-beat. The fighting of the simultaneous rhythms adds spice to the tsholent (stew).

## Sher and Chusid'l

Slower versions of the Bulgar, often with 16th-note melodies. Shers and faster Chusid'ls use the Bulgar beat, while slower Chusid'ls are played with 2-beat.

## Zhok

A slow piece in 3/8 rhythm played with the 2nd beat left out: 1-3, 1-3. All rhythm instruments play the 1-3 rhythm STRICTLY; trombone often does as well, with a gliss into the first beat at times.

## Doina (Voloach)

An arhythmic (ad lib) piece in which a soloist, or soloists, play an almost cantorial improvisation, and the accompanists play held chords and/or tremolando. Most doinas are played as the first part of a three-part suite which consists of: doina, zhok, and bulgar.


Other pieces in the klezmer repertoire are Russian/Yiddish waltzes, Yiddish theater tunes (foxtrot, waltz, rhumba, tango, frailach) and folk songs.


## Chapter 4


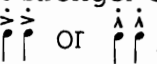


### BASICS OF MUSIC WRITING

#### A. BASIC PHRASING


Phrasing marks instruct players how to phrase passage. If no marks are indicated, player will tongue, or separate, each note, and play each note for full value.



A **slur**, or **legato** mark over a series of notes  tells the player to attack the first of the group and just change fingerings for the rest for a smooth phrase (strings in one bow or smooth change, horns tongue the first note only).

**Staccato** - dots above (or below) notes  tell the player to attack and stop for a short, brittle effect. (Strings - short, separate bowings, horns sharply tongued and stopped with tongue.)



**Accent** > tells the player to give added strength to the accented note; **Sforzato** ^ ('hat' above note) indicates an even stronger accent.  Staccato can be used with accent mark- above it  or , meaning very short and accented. Accents can also be indicated in legato passages. 

with bow, breath, or embouchure.

**Tenuto** - lines over notes - instruct player to give note its full value 

**Dynamics** are indicated with loudness markings ( *p mp f mf* etc.), "cresc., decresc.,  for crescendo (soft to loud),  for decrescendo (loud to soft). A long crescendo or decrescendo can be marked "poco a poco cresc (decresc)....." (little by little).

**Accelerando** (faster) or **Ritardando** (slower) are marked **Accel....** or **Rit....**, **poco a poco accel....**, **poco a poco rit....**

**Fermata**:  above note - hold until cut off. "Railroad Tracks"  indicate a stop, cessation of rhythm until cue.

**Ad Lib** means "no tempo", follow soloist, vocalist, or conductor.


**Tempo 1** (Tempo Primo): Play next part at tempo of original section.


**A Tempo**: Play in tempo of last section.

## B. BASIC NOTATION

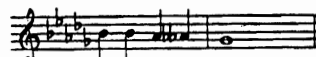
1. Stems go in direction of most of notes in the passage 


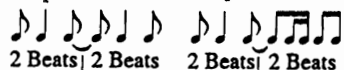
Usually, notes 3rd space and above, stems down, notes 2nd space and below, stems up. 3rd line: whichever way most stems go.


2. Flats, sharps, naturals BEFORE NOTE! 


Double Sharp (x) Double Flat (bb) sometimes called for in chromatic passage,  or where key signature has a lot of sharps or flats. Double Sharp (X) = whole step above (sharp + sharp). F double sharp really sounds G natural.

Double Flat (bb) = whole step below. B double flat sounds A natural.






3. Eighth and 16th notes connected in bars   
4. When writing syncopations in duple meters, the bar is usually divided in HALF 



5. RESTS   
Whole Half Quarter Eighth 16th 32nd

Multiple bar rests are indicated: 

If time signature changes 

6. Repeats  or  (preferred). Repeat passage between brackets  


If more than twice, mark 3x, or 4x, etc. above first bracket.

 Repeat previous measure.  Repeat previous 2 measures.

7. **Da Capo, Dal Segno, Coda**

Da Capo (D.C.) = go to very beginning.

**Dal Segno:** *D.S.* go back to location of **♯**. This is used when a recapitulation is called for, but the repeated section is somewhere after the beginning.

**Al Coda:** A special ending, usually a final ending, will be marked with **⊕** sign. Players will play arrangement through, go back to the top (*D.C.*) or the segno **♯** and play through until the coda sign, **⊕** placed above the bar where the jump to the coda is made. Coda is written after the full chorus, and serves as the very end of the arrangement.

## Chapter 5

### PLANNING AN ARRANGEMENT

An **arrangement**, as differentiated from pure orchestration, is a plan of a piece from beginning to end. Forms vary, and you can choose how you want to do it.

Normally, you need an introduction. This can be a simple 2, 4, or 8 bar rhythm vamp in the key of the piece, or an instrumental theme relating to the piece, or a stop-time intro in which the band plays the first, or first and third (etc.) beat(s) of the measure while soloist/section plays over it. Rule of thumb: make it SIMPLE, CATCHY, AND RELEVANT.

Next comes the body of the selection. Is it one piece, or a MEDLEY? (Several tunes in succession with no actual STOP between tunes.) How many times do we play the tune, or each tune? (Often called choruses.) Do we allow solo space, or split the lead, or play straight-ahead ensemble? Do we modulate (change keys)?

To finish, we need an **ending**. Do we go out in tempo, or ritardando? Do we extend the ending? Is the last note short or held?

Obviously, there are choices to be made, the basic ones outlined above. The earliest klezmer (and, for that matter, country, Dixieland, and dance-band) recordings had straight ensemble playing, in the same key throughout, with simple vamp intro and 1-2-3 ending. That is a viable route for historically oriented groups. As the music progressed, soloists emerged who began to dominate recordings and live performances. Dance-band arrangers looked for devices to add interest - hence section soli and solos, modulations, etc.

You can figure that a balance between ensemble and solo/soli can be found which will satisfy musicians and give interest to the audience. Usually, the ensemble starts, i.e. trumpet -clarinet -violin -trombone, with harmonized melody/trombone counterpoint for the A section. The B section can feature a solo or soli, with ensemble on the repeat; a different solo/soli on the C, etc. If you modulate, you can orchestrate it or let the rhythm section handle it - from C to F: C - C7 - F. From Gm to Am: Gm - Dm - E7 - Am. Make sure it hangs together, has no weak spots, and a really strong ending is a must.

## Chapter 6

### ORCHESTRATING YOUR ARRANGEMENT

We have an arrangement. NOW comes the hard part - who plays what? Obviously, we have to have the **lead**, i.e. melody. For a strong start, give it what you've got. Trumpet, violin, clarinet, flute can all play lead. They can play it in unison (in octaves is also unison) or harmonized.

**UNISON:** All the instruments in the same octave cancel each other, and there are inherent intonation problems. Clarinet and violin can be murder in the same octave. Place one low and one high. For flute and clarinet, clarinet low, flute high - the flute will get lost in low register. Trumpet plays low-medium in most settings.

**HARMONY:** A melody can be harmonized, note for note. Standard dance-band practice involves **alto** and **tenor** harmonies. **Alto** stays below the melody at an interval of a 3rd or 4th. **Tenor** stays above the melody at a 3rd or 4th. If the harmony is being played by one instrument against the melody, you can mix alto and tenor harmonies, but in a 3-way situation (melody + 2 harmony) you'll cross notes unless you stick to your line. 3-way can work two ways. In a trumpet or sax or string section of a dance band, the lead is on top, the alto just below, and tenor on bottom (tenor thinks 3rd above and plays in low octave). In a small-band style, the lead is in the middle, the alto below, and the tenor above. This 3-way system gives a close-voiced chord (instruments in the same basic range) and a big sound - 3 voices. Wide spacing, called **open voicing**, is tricky in a small band (3 or 4 solo instruments) - it leaves big open spaces which sound empty. For large orchestra, open voicing sounds immense in spots.



**COUNTERPOINT:** An instrument, or instruments, playing a counter melody - an independent melody which fits with the lead melody. The trombone plays a rhythmic counter melody which weaves around the lead. Two counter melodies are possible - Bach and the Dixieland players specialized in that - but a bit risky in this style. A sustained (long held notes) counter melody can be played, in unison or harmonized note for note, against the lead and trombone. Experience has shown that harmonizing the lead against the trombone works very well. With no trombone, a low-register counterpoint that augments the melody works marvelously.

It should be noted here that even when two instruments (i.e. trumpet and clarinet) are playing the same melody in unison (or octaves), the klezmer style allows for different phrasing, i.e. ornaments endemic to each instrument. To do so is fine, as long as it is not overdone. In the words of a great klezmer, Max Epstein, "the dreidlach (ornaments) dress up the melody, not vice versa."

Let's set up a hypothetical small group front line - trumpet, clarinet, violin, with trombone. Melody in trumpet and violin in octaves, trumpet down and violin up - very strong. Clarinet playing note for note harmony (alto-tenor mix), trombone counter-melody. (See Appendix E.) Clarinet and violin could reverse roles, but, since clarinet is louder than violin, the reinforced melody would overpower the violin, which is in a weaker range. Instead, the melody is reinforced with a stronger violin range (but not as strong as the clarinet), and the harmony is also strengthened.

A tenor sax could do a similar counter line instead of the trombone; an alto sax could also, but the effect would be weaker because the alto is not deep enough in timbre.

Try to play to the strengths of the individual instruments, being careful not to overshadow one with another if you can avoid it.

As to the rhythm: Accordion/Piano play oom-pah, which can be varied with 8/8 Bulgar at times. ♩. ♩. ♩ Bass plays in 2, mostly 1-5 fundamentals, but connecting walking occasionally adds a little spice. Banjo/Guitar usually follows 8/8 much of the time, can play in 2. Chord charts written in 2. Drums 8/8 in press roll style, with cymbals for accents. Woodblock 8/8 or in 2 when used. (See Appendix C.)

Slower pieces vary in orchestration. For the 3/8 zhok, melody in unison or





harmonized. Trombone plays 1-3, 1-3 pattern with the rhythm section, which plays the pattern continuously. For the waltz, harmonized melody and slow long-note counterpoint, including trombone. Rhythm section oom pah pah, bass on 1, piano/accordion fills in open spaces. Tango-rumba same orchestration as waltz; Yiddish foxtrot (Bei Mir Bist Du Shain, etc.) harmonized melody - simple counterpoint. Dixieland style OK: 1 lead, upper counterpoint; trombone line - DON'T OVERDO! Nothing sounds WORSE than a bunch of players improvising AGAINST each other with little or no understanding of either Yiddish OR Dixieland!!

Finally - be sure to allow sufficient resting time for wind players; even 2-bar segments help. Space rests judiciously at various points, i.e. solo, then alternate between brass and reed, etc. "B" and "C" sections are best -- you need full ensemble for endings and, usually, for opening choruses - "A" section.

## Chapter 7

### ORCHESTRATING A WRITTEN SCORE AND VOCAL BACKGROUND

To set up a score, use this pattern: lead above, lower harmony instruments next, rhythm last. From the top of the page: violin, clarinet, trumpet, trombone, rhythm (piano/guitar), bass, drums Use score paper with small staves, expressly made for this purpose.

Next comes clefs:  for first 3,  for trombone,  for rhythm,  for bass/drums. It will be easier to copy from the score (yes, you'll have to do that too!) if you write a transposed score, writing the transposing instruments in proper keys relative to the concert key. In the key of concert C, Bb clarinet and trumpet get 2 sharps ## -their transposed key is D (see charts under transposition, Chapter 2). Now add time signature on each line.

You may also want to put in bar lines before you start. Leave enough room! Some score sheets already have bar lines printed on.

Write the score IN PENCIL to allow for changes!

Frailachs can be written in 2/4 or 4/4, even though the drums play 8/8. The melodies are phrased in 2 or 4. Writing the Frailach in 4/4 puts the drum pattern in

one bar; in 2/4 the pattern takes 2 bars.

Add phrasings, dynamics later - think about them when you read through the score. Larger orchestras require grouping the sections together. From top: reeds (i.e. flute, clarinet, alto sax), brass (i.e. trumpets 1 & 2, trombone), strings (i.e. violin 1 & 2, viola, cello), and rhythm (i.e. piano, guitar, bass, drums). Multiples of the same instrument can be combined on one line, for example:

2 trumpets in Bb  
or Bb trumpets 1 & 2.



Note that stems can be combined when instruments play homophonically, and separated (1 up, 2 down) when they play independently. Phrasings can be combined, but should be separated for independent lines. (See Appendix F)

You might find it convenient for small group writing to use a short form score, using one or two staves for lead instruments, writing in concert and transposing on copies. This saves initial time, but doesn't allow much room for counterpoint and/or certain phrasings. It is not recommended to use this method because it can lead to mistakes, especially in transposition and copying, and doesn't allow the complete visual picture (and, subsequently, sound picture) to become apparent.

## WRITING VOCAL BACKGROUNDS

Think of writing a vocal setting as providing a cushion to give the vocal soloist a comfortable musical journey (in the case of a lush ballad) or a prod to "goose" the singer to a lively rhythmic performance - you're building a platform, a strong bridge, supporting the vocal line.

Vocal scoring requires non-melodic background - figures, sustained chords, obbligatos. One does NOT normally score melody for vocal background - this forces the singer to phrase as the accompaniment plays. Up to about 1930 - with the advent of crooning, i.e. Crosby - vocal arrangements were orchestrated melody, and Yiddish theatre perpetuated that archaic style when it should have been long gone.

A formal introduction is necessary in vocal background writing. It should be short - no more than 8 bars - and related to the song, in feeling if not

melodically. A little blank space (about 2 bars) can be allowed for contrast when the singer enters, with just piano/rhythm, unless there is an ad lib opening section or verse. If so, the underpinning can begin with the chorus.

For small group, consider the possibilities for different textures: solo, muted brass, 2 of the instruments, using instrumental doubles - violin and flute in 3rds - cup-muted trumpet or flugelhorn (no mute). Flute and flugelhorn sound wonderful, but watch intonation! Bass clarinet and flute also good, violin and 'cello great, muted trumpet and clarinet or flute against violin counterpoint -- the possibilities are limitless.

Voicing - Not strident. Low-medium range for the most part, except flute and violin can be higher. For faster pieces, range can be a bit brighter.

Try to place fill in figures where they don't compete with, or detract from, vocal line. In a fast piece, when the vocalist holds a note or rests, THAT'S the time for a figure. Rhythmic punches under a fast vocal give the arrangement oomph, but SIMPLICITY is the key note. Don't leave spaces between instruments that are too wide. Close voicing works better in most instances. Simple chromatic passing tones are desirable, sometimes in a unison counter-line or as an inner voice in a held chord.

Be sure to include a vocal line on your score, and fill in the vocal melody FIRST. Think about ENHANCING that line orchestrally, and thou shalt succeed. (See Appendix G)

## A FINAL WORD

Think of orchestration as a painter using sounds, instrumental tones and voicings instead of visual scenes and art techniques. If what you do is in taste and based upon a sound, well-thought-out plan, you will produce a worthy product that will stand on its own artistic merits. When you put instruments together to produce a harmonious whole, you use all of the musical knowledge you possess. You'll achieve your highest goals if you know your theory, are familiar with the instruments you are using, and can hear the sounds of those instruments as you write. A reading knowledge of music is a fundamental tool of orchestration. You can orchestrate without it, to be sure, but trial and error is far more laborious and time-consuming, and far more failure-prone than score-writing. Besides, the fulfillment one derives from a well-written score is worth the effort -you can change personnel, and the music remains! It is to be hoped that the practice of sound orchestration technique will open you up as a musician and lead you to expanded creative horizons.

Peter D. Sokolow

פסח דוד סקלוב

## SUGGESTED READING

**The Compleat Klezmer** by Henry Sapoznik, with Peter Sokolow (Tara Publications, 1987). Contains some of the same technical material contained in this book, with additional historical material, and 33 lead sheets of klezmer tunes. All sheet music publications listed below are available from Tara Publications, 29 Derby Avenue, Cedarhurst, N.Y. 11516.

Additional repertoire may be found in:

**Kammen International Dance Folios #1 and #9** ( J. & J. Kammen Publ. Co .).

**Pearls of Yiddish Song** by E. & J. Mlotek ( Workmens Circle Publ, 1988 ).

**Mir Trogn a Gezang** by E. & J. Mlotek ( Workmens Circle Publ, 1972 )

**The Yiddish Song Book** by Jerry Silverman ( Stein & Day, 1983 ).

**Kammen Folio of Famous Jewish Theatre Songs, vols. 1 & 2,**

**Great Songs of the Yiddish Theatre** (J. J. Kammen) Tara

## SELECTED RECORDINGS (Some may be out of print.)

**Klezmer Music 1910-1942** Folkways FSS-34021

**Klezmer Plus!** Flying Fish FF450

Ray Musiker **The New York Klezmer Ensemble** M.A. 500

Ray Musiker **Tzena Tzena** (orig. "Jewish All Stars") Audio Fidelity A10-6114

Sam Musiker **Jewish Wedding Dances** Tikva T4

Max Epstein **Frailachs - Fast, Medium, Slow** (orig. "Dukes of Frailachland") Tikva T33

**Dave Tarras** - Albums on Banner and Period labels, if still available

**Klezmer Conservatory Band** - Albums on Vanguard & Rounder labels

**Original Klezmer Jazz Band** (P.Sokolow) Menorah 6000

**Original Klezmer Jazz Band** (P.Sokolow) **Kosher Kitschin'** Menorah 6001

**Klezmer Music 1910-1926** Folklyric FL 9034

**Kapelye** - Albums on Shanachie and Flying Fish labels

**Jakie, Jazz em Up** Global Village GVM 101

Certain Yiddish theatre reissues have interesting period orchestral backgrounds; the best are by Abe Ellstein, probably the finest orchestrator of Jewish music ever. Recordings would likely be vocals by artists such as Aaron Lebedeff, Moishe Oysher, Seymour Rechtzeit (Rexite), Molly Picon, Jennie Goldstein, Ludwig Satz, and others.

A number of 1930's swing recordings may be of interest, notably by trumpeter Ziggy Elman with the Benny Goodman orchestra/ quartet - "Bei Mir Bist Du Shain," "And the Angels Sing" (Frailach in Swing), "Bublitchki," all on Victor/Bluebird and Carnegie Hall album on Columbia. Cab Calloway, Artie Shaw, Mildred Bailey, and others also swung the Yiddish. Also -- Mickey Katz comedy series on Victor and Capitol in the late '40's and '50's.

Two Dave Tarras/Sam Musiker series, the first on Savoy and the second, "Tantz!" on Columbia/ Epic, are outstanding and may be reissued in the near future.

Contact the YIVO Sound Archive in New York, (212) 535-6700, for information on out-of-print recordings.

# APPENDIX "A"

## SCALES and CHORDS used in KLEZMER MUSIC

1. MAJOR

2. MINOR – HARMONIC

2a. MELODIC MINOR

3. FRAIGISH (AHAVA RABA)

4. MISHEBERACH

5. MOLOCH (MIXOLYDIAN)

Fraigish is written in the MINOR a 4th above.

### Clefs and Key Signatures

Treble, or "G"  
G = 2nd line

Bass, or "F"  
F = 4th line

Alto, or "C"  
C = 3rd line

Tenor, or "C"  
C = 4th line

C major / A minor  
no sharp or flat

F major / D minor  
1 flat  
B

B♭ major / G minor  
2 flats  
B, E

E♭ major / C minor  
3 flats  
B, E, A

A♭ major / F minor  
4 flats  
B, E, A, D

D♭ major / B♭ minor  
5 flats  
B, E, A, D, G

G♭ major / E♭ minor  
6 flats  
B, E, A, D, G, C

C♭ major / A♭ minor  
7 flats  
B, E, A, D, G, C, F

G major / E minor  
1 sharp  
F

D major / B minor  
2 sharps  
F, C

A major / F♯ minor  
3 sharps  
F, C, G

E major / C♯ minor  
4 sharps  
F, C, G, D

B major / G♯ minor  
5 sharps  
F, C, G, D, A


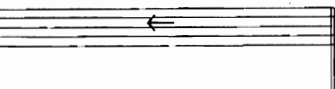

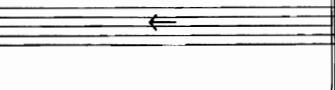
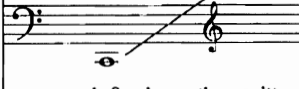
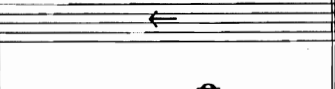
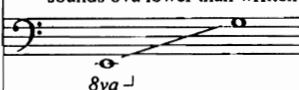

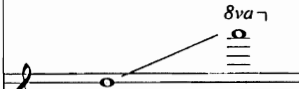
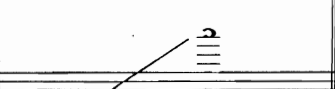
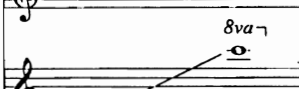
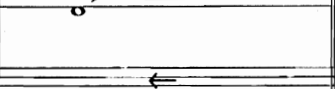
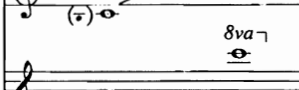
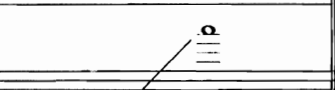
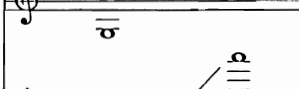


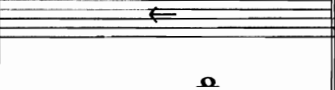

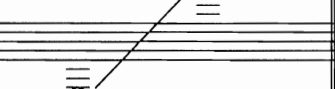
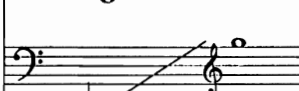
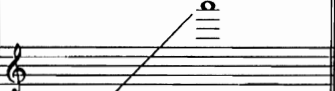

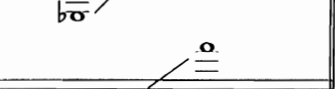
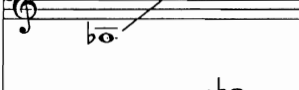
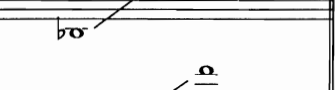
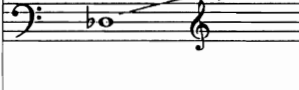
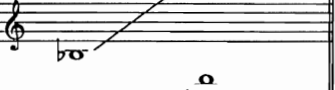
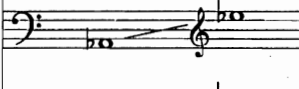
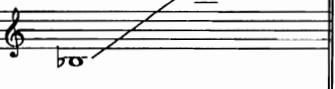
F♯ major / D♯ minor  
6 sharps  
F, C, G, D, A, E

C♯ major / A♯ minor  
7 sharps  
F, C, G, D, A, E, B



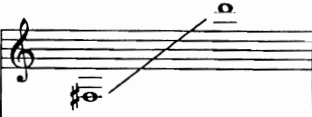

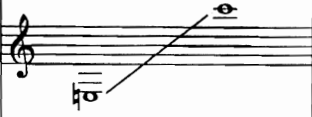
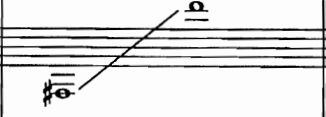
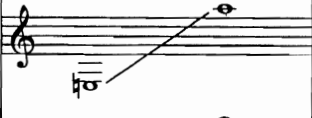




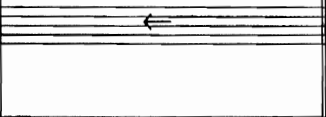

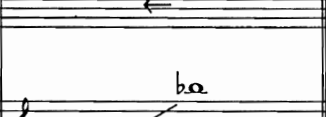
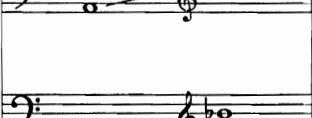
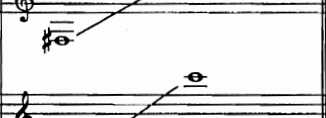

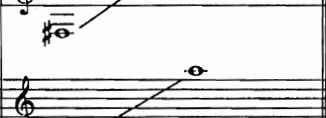
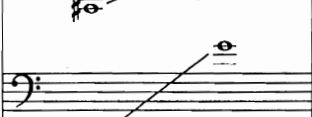

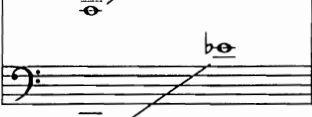
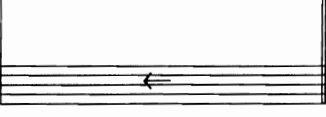
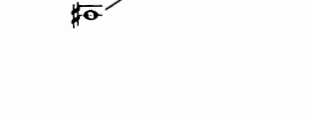

# APPENDIX "B"

## RANGES and SOUNDS of INSTRUMENTS

	Actual	Written	Low	Medium	High
S Violin			"Edgy"- Rich Mod.	Rich Strong	Brilliant Strong to "G" ↑
T Viola			Rich Weak	Rich, Mellow Mod.	"White" Mod.
I Cello			Full, Rich Mod.- Strong	Rich, Mellow Strong	Mellow Mod. -Strong
N String Bass			Mod.	Full Strong	Mod. -Strong
Piccolo			Shallow Weak	Brilliant Strong	Piercing Strong
Flute			Mellow, Round Weak-Mod.	Delicate, Round Mod.	Bright Mod.-Strong
W Eb Clarinet			Squawky Mod.-Strong	Brilliant Strong	Strident Strong
O C Clarinet			Somewhat Squawky Mod.-Strong	Bright Strong	Strident Strong
O Bb Clarinet			Rich, Mellow Mod.-Strong	Bright Strong	Brilliant Strong
W Bb Bass Cl.			Very Rich Mod.	"White" Mod.	Thin Weak-Mod.
D Bb Sop. Sax.			Rich, Edgy Strong	Mellow Strong	Thin Strong
I Eb Alto Sax.			Rich Strong	Mellow Strong	Bright Thin above High C Strong
N Bb Ten. Sax.			Very Rich Strong	Mellow Strong	Mellow-Bright Mod.-Strong
D Eb Bar. Sax.			Tuba-Like Strong	Mellow Strong	Thinner Mod.
S Bb Bass Sax.			Tuba-Like Strong	Rough Strong	"White" Mod.

\*NOTE: All ranges are practical ranges. Many players exceed these.

# APPENDIX "B" (cont'd)

	Actual	Written	Low	Medium	High
C Trumpet			Edgy Strong	Bright Strong	Brilliant Strong
B♭ Trumpet (Cornet)			Edgy Strong	Bright Strong	Brilliant Strong
B♭ Flugelhorn			Mellow Mod.-Strong	Round Strong	"White" Mod.
B♭ Picc. Tpt.			Edgy Mod.	Brilliant Strong	Piercing Mod.-Strong
B R A S S Tenor Trb.			Rich Strong	Mellow Strong	Bright Strong
Bass Trb.			Deep "Thin" Weak-Mod.	Rich-Mellow Strong	Mellow-Bright Strong
E♭ Alto Horn (Mellophone)			Rich Strong	Mellow Strong	"White" Mod.-Strong
B♭ Bar. Horn (Bass Tpt.)			Rich Strong	Mellow Strong	Mellow Mod.-Strong
F French Horn			Edgy Strong	Rich Strong	Rich-Mellow Mod.-Strong
E♭ Tuba			Deep, Powerful Strong	Full Strong	"White" Mod.-Strong
BB♭ Tuba			Deep, Powerful Strong	Full Strong	"White" Mod.-Strong

# APPENDIX C: TABLES OF EQUIVALENCE

The same note, as scored for different instruments.

Violin-Flute (Also Ob., C Cl./Tpt., Sop. Sax.)	B♭Tpt., Cl., Sop. Sax., Flg.	E♭Clarinet	Viola
	B♭Ten. Sax., Bs. Cl., Bar. Hn.	E♭Alto Sax., Mellophone	E♭Bar. Sax.
	Bass Cl.	Out of Range	
Piccolo	Out of Range: Ten. Sax., Bar. Hn.	Out of Range	
	Out of Range	Out of Range	

Trombone, Tuba Cello, Bsn.	B♭Ten. Sax., Bass Cl., Bar. Hn.	E♭Alto Sax., Mellophone	E♭Bar. Sax.	B♭Bass Sax.	Viola
String Bass	Ten. Sax: Out of Range	Alto Sax: Out of Range			Out of Range
	Bass Cl., Bar. Hn. Out of Range	Mellophone Out of Range	With low "A" only		

Bass Trb., Tuba, Cello

## Rhythm Scoring

"chord sheet" - Piano, Accord., Guitar, Banjo

Dm or Dm Am Dm

(indicates "oom-pah") Waltz (oop-pah-pah) Zhok: 1 - 3 | 1 - 3 | etc.

Full Piano (Chord names optional, but helpful)

Dm Am Dm Dm

etc.

Drums (W.B., Cym.,  
Sn. Dr., T.T., Bass)

(Roll)

W.B. Closed Hi-Hat Closed Hi-Hat Choke Cym. (Choke sound with hand)

Continuing Pattern

2 3 4 5 "ad lib." fill: etc. 8 Fill or write out fill Rim "Rim-Shot" or Stick on Stick

# APPENDIX "D"

## MELODIC ORNAMENTATION

"Straight" - No Ornaments



Violin or Clarinet - Style



Bar 1 Trumpet Style

or

Bar 2



Unornamented Phrase

Var. 1



Var. 2

Var. 3



Unornamented Phrase

Var. 1

Var. 2



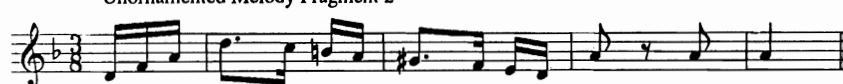
Unornamented Melody Fragment 1



Var.



Unornamented Melody Fragment 2



Var.

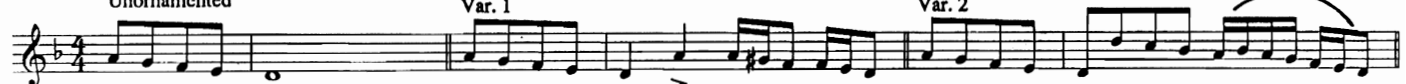


Fill-ins for Phrase Endings

Unornamented

Var. 1

Var. 2



Var. 3

Var. 4



# APPENDIX "E" Sample Score

## Small Band

### DER NEIER SHER

Moderate "Bulgar"

(A)

Vln.

B♭ Cl.

B♭ Tpt.

Trb.

Rhy.

Bass

Dms.

*mf*

*Pizz.*

C C7 C Dm7 G7 C G7

2 3

Violin and Trumpet in octaves. Strong melody.

Clarinet: Tenor harmony above Trumpet bar 1, Alto harmony below Violin bars 2 and 3.

Trombone: Counterpoint in basic style. Bar 2 serves as Tenor harmony.  
Contrary motion vs. Clarinet, ens. bar 4.

Bass: "1-5's" in different positions bars 1-2, more interesting bars 3-4.

Drums: Standard 8/8 Bulgar beat, written out "break" in bar 4.

# APPENDIX "F" Sample Score

Larger Orchestra

## DER NEIER SHER

Moderate "Bulgar"

B $\flat$  Cl.

E $\flat$  Alto Sax.

B $\flat$  Ten. Sax.

B $\flat$  Tpts. 1 2

Trb.

Vlins. 1 2

Cello

Rhy.

Bass

Dms.

*mf*

*mf*

*mf*

*Pizz.*

C C $^7$  C Dm $^7$  G $^7$  C G $^7$

2 3

Tpt. 1 and Clar: Melody in octaves. Strong.

Trumpet 2: Straight Alto Line G $\sharp$  + D $\sharp$  bars 2 and 3 add "spice".

Alto Sax: Filler between Alto harmony and String counterpoint.

Trombone: Traditional counterpoint.

Strings: Strong counter melody leading into figure that "punches" accents.  
Held "G" gives tension.

## Vocal Scoring

Slow waltz

73

# APPENDIX "H"

## INTRO'S and ENDINGS

### INTRO'S

#### a. Rhythm "Vamp"

gliss.

Trb.

Rhy.

Bass

Dms.

Dm

#### b. "Stop-Time"

#### c. "Stop-Time" - Misheberach Mode

8va

solo

Cl.

Tpt.

Alto Sax.

Trb.

Rhy.

Dms.

A<sup>7</sup>

A<sup>7</sup>

Dm

A<sup>7</sup>

Dm

Rim



# APPENDIX "H" (concl.)

## ENDINGS

a) "Short"

b) "Long"

Vln.  
 Cl.  
 Tpt.  
 Trb.  
 Rhy.  
 Bass  
 Dms.

Dm A7  
 Dm A7 Dm  
 Dm A7  
 Dm A7 Dm

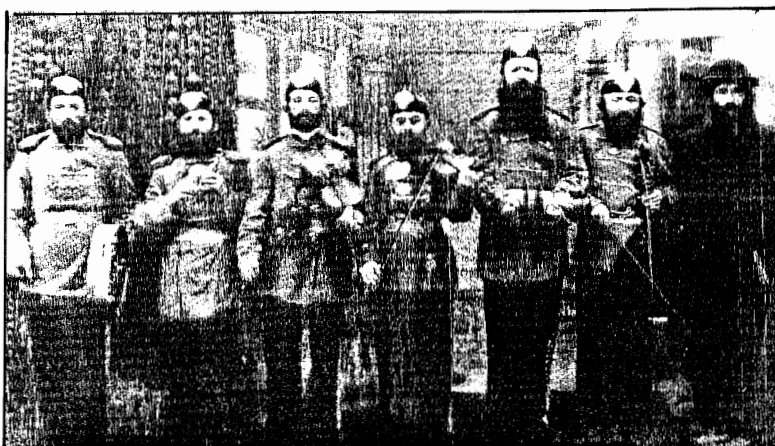
Pizz.  
 Rim  
 Rim  
 Arco



Ukraine, late 19<sup>th</sup> century



Russia, early 20<sup>th</sup> century



Poland, late 19<sup>th</sup> century

## MUSIC SELECTIONS



# Der Shtiler Bulgar

HARRY KANDEL'S ORCHESTRA 1917

(♩ = 100)

The old standard which became, through the good offices of one Ziggy Elman (nee Harry Finkelman), a swing standard called "And the Angels Sing". Straight C major throughout the "A" section, with plenty of room for trills, etc. The *Adonoi Molokh* is introduced in the "B" section with a surprise two measures in C minor; the "C" section is in relative minor and the use of the woodblock is most effective there.

Moderately

(A) C

G7 tr C tr G7

C G7 C G7 tr C

G7 C Fine 1. G7 2. C

(B) C7 C 3 3 C7

3 3 C Cm C 3

G7 C 1. 2. C E7

(C) Am tr Dm 3 3 Am

E7 tr 1. Am 2. Am G7

D.C. al Fine

# Der Gasn Nigun

KANDEL'S ORCHESTRA 1923

(♩=60)

A beautifully evocative, harmonically interesting piece whose "A" section wanders from D minor to the relative F major through F minor, G major, and back to D minor. The "B" section is a classic *Misheberakh*, in which a D minor chord suffices for the entire section. This piece has remained one of two most popular *zhok* sections in standard doina suites.

## Slow Hora

(A) Dm  $\underline{Gm}$  *tr* Dm Dm  $\underline{C7}$  *tr*

F Fm G *tr*

Dm Gm Dm Cm 3 Dm 1. 2.

(B) Dm Dm7

Dm Dm 3 3 3

Dm 3 3 1. 2.

# Odessa Bulgarish

ABE SCHWARTZ ORCHESTRA 1919

(♩=100-110)

Here is a lively bulgar in D *Misheberakh*. The harmonization set down here follows the Schwartz arrangement, especially in the "B" section where the minor dominant, A minor, is used. This tune, published in 1921, is an example of one of the very few *klezmer* melodies issued by the Hebrew Publishing Company.

Moderately bright

1. Dm Fine

2. Dm

(B) Dm E7

Am E7 Dm A7 Dm

A7 Dm Dm Dm Dm

A7 Dm Dm A7 Dm

D.S. al Fine

# A Nakht in Gan Eydn

## HARRY KANDEL'S ORCHESTRA 1926

(J=110-115)

A melody with a strong Hasidic cast to it. Note the minor-major phrase repeats in the "A" section coupled with a nice harmonic motion in the "B". Note the surprise D major chord to F which appears in bars 9 and 10 of the "C". The original recording abounds in chirps and trills over the melody. Kandel composed and recorded this tune in 1924 on an acoustic Brunswick and waxed it again 2 years later on an improved Victor electrical disc.

Mod. fast **Bulgar**  **(A)** Dm

C7 F

C7 F C7 F A7 Dm C7 F

A7 3 1. Dm A7 2. Dm **(B)** Dm

D7 Gm A7 Dm C7 F

F D7 Gm A7 Dm 1. A7 Dm tr

2. Gm A7 Dm A7 Dm **(C)** Dm tr A7 Dm A7

Dm A7 Dm D F

Gm Dm A7 3 3 Dm 1. A7 2. A7

D.S.

# Der Heyser Bulgar

NAFTULE BRANDWEIN ORCHESTRA 1923

(♩=115-120)

This piece uses all the harmonics of *Ahava Raba*—I major, IV minor and VII minor. The 16th notes at the end of the "A" are all slurred except for the first note; while in the "C" section, be sure to bend the long held C note and observe the stop time. "Der Heyser" was introduced to vaudeville audiences by Brandwein soloing with Joseph Cherniavsky's Yiddish American Jazz Band in 1924. It was Tarras, however who was to record it under the name "Khasene Nigunim" with Cherniavsky after he replaced Brandwein in 1925. This most complete composition is, in so many words, a classic.

Moderately

The musical score for "Der Heyser Bulgar" is written in 2/4 time with a key signature of two flats (B-flat major). The tempo is marked "Moderately" and the tempo indication is given as (♩=115-120). The score is divided into three main sections: A, B, and C. Section A starts with a circled 'A' and a repeat sign. Section B starts with a circled 'B'. Section C starts with a circled 'C'. The score includes various musical notations such as chords (D, Cm, Gm, D7), triplets (3), trills (tr), and first/second endings (1., 2.).



D 3 3 A7 D 3 D 3 Gm 3 D 3 Cm 3  
 D 3 D Cm  
 Cm D Cm 1. D  
 2. D (D) Cm 3 Cm 3 3  
 Cm 1. Cm Gm 3 3  
 D 3 Cm 3 2. Cm D 3 Cm 3 D  
 D.S.

# Terk in Amerika

NAFTULE BRANDWEIN ORCHESTRA 1924

(♩ = 125)

This piece uses a popular Greek-Turkish melody called "Ulan, Ulan" or "Uskudar" coupled with Brandwein's embellishments for sections "A" and "B". Brandwein interprets the rhythm very freely in the "C" section. Try your luck on the 16ths near the end of "C" (and hope to come out on the first beat of the next bar when you should...)

Mod. Turkish

The musical score is written in 4/4 time and consists of seven staves. The key signature has one flat (B-flat). The score includes the following elements:

- Staff 1:** Starts with a repeat sign and a circled 'A'. Chords: Dm, Gm, Dm, Gm, A7, Dm. A triplet of eighth notes is marked with a '3'.
- Staff 2:** Chords: Dm, Gm, Dm, Gm, A7, Dm. A triplet of eighth notes is marked with a '3'.
- Staff 3:** Chords: Dm, A7. The melody features a series of sixteenth notes.
- Staff 4:** Chords: Dm, A7, Dm. A circled 'B' is placed above the staff. The melody features a series of sixteenth notes.
- Staff 5:** Chords: A7, Dm. The melody features a series of sixteenth notes.
- Staff 6:** Chord: A7. The melody features a series of sixteenth notes. A first ending bracket labeled '1. Dm' and a second ending bracket labeled '2. Dm' are shown.
- Staff 7:** Chords: Dm, F, D7, Gm. A triplet of eighth notes is marked with a '3'.



## Broyges Tantz

HARRY KANDEL'S ORCHESTRA 1921

(♩=90-95)

A very simple folk melody in moderate *khosidl* tempo. Much trilling, "laughing" at phrase endings, chirps, etc. (The Kandel recording also has the distinction of being the only known *klezmer* disk using a steam calliope in the rhythm section!) Originally, this was a dance between the two *mekhutenistes* (mothers of the bride and groom) and was employed as a ritual expunging of the friction felt between new in-laws. The first section, played slowly, evoked the suspicion and anger of the mothers, while the second section, played at a brighter tempo represented the harmonious joining of the families ( either a bulgar is played in the fast section, or the *broyges tantz* played as a bulgar.) In recent years a *broyges tantz* has been reinserted into the contemporary Hasidic scene as the "Tkhies Hameysim" dance though the theme is no longer fueding mother-in-laws but fighting, accidental death and resurrection between two Hasidim. This melody was also used in the lovesong "Bistu Mit Mir Broyges" published in "60 Folkslider" by Menakhem Kipnis (Warsaw, 1918).

Slowly



# Patsh Tantz

HARRY KANDEL ORCHESTRA 1921

(♩=100-105)

The recording from which this transcription comes is much faster than the more recent "folk dance" version. This piece is phrased like a scherzo without much ornamentation. Observe the markings in the "B" section: Rhythm out 1st measure, play "clapping", rhythm 2nd measure. The "C" section is very polka-like while the "D" is a variation on "B".

Moderately slow

The musical score is written for a single melodic line in treble clef, 3/4 time, with a key signature of one flat (B-flat major). The tempo is marked 'Moderately slow' with a metronome indication of 100-105 beats per minute. The score is divided into five staves, each containing a different section of the piece.

- Staff 1 (Section A):** Starts with a repeat sign. Chords: Dm, A7, Dm, A7, Dm.
- Staff 2 (Section B):** Chords: Dm, A7, Dm, A7, Dm. Section B is marked with a circled 'B'. The first measure is marked 'N.C.' (No Chords).
- Staff 3 (Section C):** Chords: F, N.C., C7, N.C., F, N.C. Section C is marked with a circled 'C'.
- Staff 4 (Section D):** Chords: C7, F, C7, F, C7, F, C7. Section D is marked with a circled 'D'.
- Staff 5 (Section E):** Chords: 1. F, C7, F; 2. F, C7, F; N.C., C7, N.C., F. Section E is marked with a circled 'E'.

Performance markings include slurs, accents, and repeat signs. The 'N.C.' marking indicates a measure without chords, likely for clapping or a specific rhythmic pattern.

# Tantz, Tantz, Yidelekh

ABE SCHWARTZ ORCHESTRA 1917

(♩ = 85-90)

The quintessential "Jewish melody" before the advent of "Hava Nagila" (see Introduction, "Ma Yofus"). The piece clearly demonstrates the relation of the I major and the IV minor in *Ahava Raba* harmony and the "B" section uses the relative major. Much "chirping" evident in the original recording (most probably by Brandwein) and sleigh bells in the "B" section.

Moderately

**(A)** E E7 Am E E7 Am

E E7 Am E Dm 1. E 2. E G7

**(B)** C G7 C E7

Am E7 1. Am G7 2. Am

**(C)** E7 Am E Am E tr

E7 Am E Dm E

# Oy Tate

LT. JOSEPH FRANKEL'S OCHESTRA 1919

(♩=85-90)

A classic *Khosidl* with ample "chirps" and trills over the melody on the original recording. Observe the vocal break in "D"--the tune comes to a complete stop followed by an "Oi, Tate". This is totally in D *Ahava Raba*.

Moderately slow

The musical score is written in 2/4 time with a key signature of one flat (Bb). It consists of seven staves of music. The melody is characterized by frequent "chirps" (ornaments) and trills. The score includes several measures of rests and trills, as well as a vocal break in the final measure of the seventh staff. The lyrics "oi, ta - te" are written below the final measure of the seventh staff.

Chord markings above the staff include: (A) D, Cm, D, D, tr, tr, D, Cm, D, Cm, D, (B) D, D, D, D, D, D, Cm, D, (C) Gm, D, D, Cm, D, Cm, D, Cm, tr, D, (D) Gm, Cm, Gm, Cm, Gm, D7, Gm, D, Cm, D, D, Cm, D. The final measure of the seventh staff is marked with a double bar line and repeat dots.

oi, ta - te

# In Odess

*In Odess'* was composed by Peretz Sandler with words by Louis Gilrod for the 1925 show *Volodka in Odess'*. The song's popularity was assured by numerous contemporary recorded performances of it including Aaron Lebedeff for Vocalion, Charles Cohan for Victor, Peysekhke Burstein and (from the point of view of the instrumentalists) Dave Tarras for Columbia with the Abe Schwartz orchestra. (*Mayn shtetl*) *Yas* was written and recorded by Max Kletter and arranged by Joseph Rumshinsky and dates from 1935.

P. Sandler

Concert

## Mayn Shtetl Yas

M. Kletter

# Freylekhs in D Minor

Two *bulgars* popular with players of Sid and Howie's generation. The first was recorded by clarinet great Max Epstein in the 1950s on his "Dukes of Freilachland" album.

## Concert

Chord symbols and musical notation for the Concert Freylekhs in D Minor:

- Staff 1: A7, (A) Dm, Gm, Dm
- Staff 2: A7, Dm, 3, 3, Dm, G, 3
- Staff 3: Gm, F, Cm, Dm, (B) Dm, Gm
- Staff 4: Dm, G7, C7, F, F, C7, F, C7
- Staff 5: F, Gm, Dm, G7, C7, F, Cm
- Staff 6: Dm, 1., 2., C7, (C) F, C7, F, C7, F, F
- Staff 7: C7, F, C7, Fm, 3
- Staff 8: G, Dm, F, Cm, Dm, 1. C7, 2. A7 D.S., 3, 3



2.  
A<sup>7</sup> Dm C<sup>7</sup> F C<sup>7</sup> F F

## Tish Nigun

The hasidic repertoire is here represented by the *Tish nigun* which was popular on the hasidic bandstands of groups like the Epstein Brothers in the early 1960s. Tunes like this one were popular at the “*rebe’s tish*” (the rabbi’s table) at the beginning and the conclusion of *shabes*.

Slow Traditional Hasidic Song

D<sup>7</sup> (A) Gm D<sup>7</sup> Gm Eb<sup>7</sup> D<sup>7</sup> Gm

D<sup>7</sup> Gm D<sup>7</sup> Gm (B) Gm Gm(maj<sup>7</sup>) Gm<sup>7</sup> Gm<sup>6</sup> Cm<sup>6</sup> D<sup>7</sup>

1. Gm D<sup>7</sup> Gm 2. Gm F<sup>7</sup> (C) B<sup>b</sup> B<sup>b+</sup> B<sup>b6</sup> B<sup>b+</sup> B<sup>b</sup> 1. F<sup>7</sup> 2. D<sup>7</sup> 1. B<sup>b</sup> F<sup>7</sup>

2. Gm D<sup>7</sup> (D) Gm Gm(maj<sup>7</sup>) Gm<sup>7</sup> Gm<sup>6</sup> Cm<sup>6</sup> D<sup>7</sup> 1. Gm D<sup>7</sup> Gm 2. Gm

# Freylekhs in D minor #2

Concert

A  $\text{\textcircled{A}}$   $\text{\textcircled{A}}$  Dm

Gm Dm Gm F Cm Dm 1.

2. C7 B F C7 F F

C7 Fm 3 3

G C7 F C7 F C7 F 1. 2. Dm

C Dm A7

Dm Dm

A7 1. Dm 2. Dm D.S.

3 3

# Yiddish Theater Medley

(*Mayn shetele*) **Belz** (1933) with music by Alexander Olshanetsky and words by Jacob Jacobs was from the show *Dos lid fun der geto*. Its subsequent popularity can be traced to the December 1940 Columbia recording featuring Seymour Rechtzeit with an orchestra headed by Abe Ellstein featuring Dave Tarras. *Vos du vilst dos vil ikh oykh* (1937) had music by Sholom Secunda and words by Jacob Jacobs and was from the show *Pinye fun Pinshev* and was recorded by Seymour Rechtzeit in 1941. *Mayn tayere, kh'ob dikh lib* (1938) was composed by Ilia Trilling with words by Oscar Ostroff and was featured in the show *Semele's bar-mitsve*. *Skrip, klezmerl skripe* (1937), with music by Sholem Secunda and words by Chaim Towber, was a big hit for Aaron Lebedeff when he recorded this for Columbia in 1941 with Secunda's orchestra featuring Dave Tarras.

## Concert

# Mayn Shtetle Belz

A. Olshanetsky

*Ad lib. Verse:*

A7 Dm Gm<sub>3</sub> Dm A7 Dm G7<sub>3</sub> C7<sub>3</sub>  
 F Cm/E<sup>b</sup> D7 Gm Dm E<sup>b</sup> Dm F  
 G7 C7 F C7 F C7 F E<sup>b</sup> D7 Gm Dm  
 1. G<sup>6</sup> A7<sub>3</sub> Dm 2. Gm G<sup>7</sup> A7<sub>3</sub> Slow moderate tempo Dm  
 Chorus: Dm Gm<sub>3</sub> Dm Gm<sub>3</sub> Dm Gm 1. Dm Gm  
 Dm A7 2. Dm Gm Dm G7 C7  
 F C7/G F/A B<sup>b</sup> F/C C7 F Gm7 C7 F C7/G  
 F/A B<sup>b</sup>m F Gm A7 Dm Gm<sub>3</sub>



Dm B $\flat$ 7 A $^7$  Dm Dm $^7$  Gm A $^7$  Dm Dm $^7$   
 Gm $^6$  A $^7$  Dm Dm $^7$  Gm Gm $^6$  D $^7$  B $\flat$ 7 A $^7$  Dm

## Scrip Klezmer'l Skripe

S. Secunda

D A $^7$  D A $^7$  D  
 1. Cm D 2. Cm D D $^7$  Gm  
 Gm D $^7$  Gm D $^7$  Gm Gm E $\flat$ 7 D D  
 A $^7$  D A $^7$  D D Cm D

## Nifty's Freylekhs

Musical score for "Nifty's Freylekhs" by Naftule Brandwein. The score is written in 2/4 time and features a key signature of two flats (B-flat and E-flat). The piece is divided into three main sections: A, B, and C.

**Section A:** This section begins with a treble clef and a key signature of two flats. It includes a repeat sign with a first ending (1. D) and a second ending (2. D). The melody is primarily composed of eighth and sixteenth notes, with some triplet figures. Chords indicated above the staff include D, Cm, and D.

**Section B:** This section starts with a treble clef and a key signature of two flats. It includes a repeat sign with a first ending (1. D) and a second ending (2. D). The melody is primarily composed of eighth and sixteenth notes, with some triplet figures. Chords indicated above the staff include Gm, Cm, D, and Cm.

**Section C:** This section starts with a treble clef and a key signature of two flats. It includes a repeat sign with a first ending (1. D) and a second ending (2. D). The melody is primarily composed of eighth and sixteenth notes, with some triplet figures. Chords indicated above the staff include D7, Gm, and Cm. The piece concludes with a double bar line and the marking "D.S." (Da Capo).

## Shloymke's freylekhs

*Shloymke and Nifty* is a two-bulgar medley of compositions by two of the greatest exponents of *klezmer* clarinet style: Shloymke Beckerman and Naftule ("Nifty") Brandwein. Beckerman represents a bridge between the wilder Brandwein style and the more elegant Tarras approach. The Brandwein tune is typical of his adventurous performance, with breaks in the rhythm and repeated high notes.

## Concert

Shl. Beckerman

Concert

Shl. Beckerman

Chords: D, Gm, D, Cm, D, Gm, D, Cm, D, D7, G, D7, G, G, D7, G, D7, Gm, D, D7, D, D.S.

Section A: 1. 2.

Section B: 1. 2. D.S.

# Ot Azoy

*Ot azoy* is another Shloymke Beckerman composition, this one recorded by him for Columbia in 1923.

Moderately slow

(A) D Cm

D tr Cm D

Cm D

Cm 1. D 2. D (B) Gm

Gm D7

(ot a - zoi) (git - a - zoi)

Gm Cm Gm D7 Gm D7 1. Gm D7 2. Gm

(C) D D Cm

D Cm 1. D Gm D 2. Cm D



# Sidney's Ershte Bulgar

Sidney's *eygene bulgars* were composed by Sid in 1988-89 and are new pieces in the old style which clearly show the sources of Beckerman's musical influences in the Shloymke/Tarras mold.

Sid Beckerman

♩ Dm

Dm A7 A7

Gm6 A7 3 Gm 3 G#° 3 A7 3

1. Dm C B♭ A7 2. Dm C7 F

F C7 F Gm

A7 Dm 1. C7 2. A7 D.S.

(A) B $\flat$  E $\flat$  3 B $\flat$  3 B $\flat$ /F F7  
 B $\flat$  F7 B $\flat$  E $\flat$  B $\flat$  3  
 F7 B $\flat$  1. F7 2. B $\flat$  (B) D7 Gm  
 D7 Gm G7  
 Cm G7 Cm 3 F7 B $\flat$  1. 2.  
 (C) B $\flat$  B $\flat$  F7 3 B $\flat$   
 B $\flat$  Cm7 F7  
 B $\flat$  1. 2. (D) D7 Gm  
 D7 Gm G7 Cm G7  
 Cm 3 F7 1. B $\flat$  2. B $\flat$  D.C.

# Freylekhs in D

Concert  
D Freygish

(A) D

Gm G7 Cm

1. D 2. D7

(B) Gm Gm D

F F7 Cm D

(C) D D

Gm G7 Cm Cm 3 3

D Cm D Cm D (D) D

Cm D 3 D 3

Cm Cm 3 D Cm D Cm 1. D 2. D D.S.

# Sidney's Doina

This three part suite has become standard practice in America. Sid's *doina* is very unusual in its melodic content, using a delightful cadence at the end of certain ad-lib phrases. The *hora* was learned by Sid from a student at KlezKamp, and may have been played by his father. The *freylekhs* was recorded by cymbalom wizard and restaurateur Joseph Moskowitz for Columbia in 1916 and learned on-the-job by Sid.

*Ad lib.*

Sid Beckerman

Chord progression: Dm, Gm, F, F, Cm, Dm, Gm, Dm, Gm, G#°, A7, Dm, Dm, Dm7, Dm7, Dm, Gm, G#°, A7, Dm, C7.

F F  
 F C7 F  
 C7 F C7 F  
 F  
 F  
 Dm  
 Gm G#° A7 Dm

The musical score is written on a single staff in F major (one flat). It consists of eight lines of music. The first line begins with a treble clef and a key signature of one flat. The first two lines feature chords F and C7. The third line includes a triplet of sixteenth notes and a sixteenth-note run. The fourth line continues with triplets and sixteenth-note runs. The fifth line features a triplet of sixteenth notes and a sixteenth-note run. The sixth line includes a triplet of sixteenth notes and a sixteenth-note run. The seventh line features a triplet of sixteenth notes and a sixteenth-note run. The eighth line concludes with a triplet of sixteenth notes and a sixteenth-note run.

# Zhok in D minor

Musical score for "Zhok in D minor" in 3/4 time. The score consists of six staves of music with various chords and melodic lines.

**Staff 1:** Chords: D, Gm, D, D.

**Staff 2:** Chords: Gm, D, A<sup>7</sup>, D, Gm, Cm.

**Staff 3:** Chords: Cm, Cm, Gm, D, E<sup>b</sup>, D, Cm. First ending: 1. D, A<sup>7</sup>.

**Staff 4:** Chords: 2. D, D<sup>7</sup>, Gm, D<sup>7</sup>, Gm.

**Staff 5:** Chords: Gm, Cm, D<sup>7</sup>, Gm, Cm.

**Staff 6:** Chords: Cm, Gm, D, E<sup>b</sup>, D, Cm. First ending: 1. D, D<sup>7</sup>. Second ending: 2. D.S. D, A<sup>7</sup>.

# Sirba

Concert

Played by  
Jos. Moskowicz

① F C7 F B $\flat$ m F

C7 F A7<sup>3</sup> Dm G7 A7 Dm

B $\flat$ 7 Dm E7 A7 1. Dm G7<sup>3</sup> C7 2. Dm

② D

D Cm D ③ Dm E7 A7 Dm

Gm A7 D7 Gm C7 F

C7 F F G7 C7 F Gm Dm Cm Dm

④ D Gm D D Cm D D

Gm D D Cm D ⑤ Dm E7 A7 Dm

Dm Gm A7 D7 Gm C7 F

C7 F F G7 C7 F Gm Dm Cm Dm

C7 F F G7 C7 F Gm Dm Cm Dm

# Husid'l in D Minor

The *Husid'l Medley* comprises two pieces played at a slow-moderate tempo to accompany improvisatory hasidic or hasidic style dances (usually performed by men). The first resembles a Russian sher and the second a Galitsyaner melody.

Concert  
Dm

Slow-Mod.

Chord symbols and section markers:

- Staff 1: (A) Dm, Gm, tr, F, Eb
- Staff 2: Dm, Dm, Gm, tr, F, Eb, 1. Dm
- Staff 3: 2. Dm, C7, (B) F
- Staff 4: F, C7, 1. F, C7
- Staff 5: 2. F, A7, (C) Dm, Gm, Dm, A7
- Staff 6: Dm, Dm, Gm, Dm, A7, Dm, D.S. A7



# Liebes Shmertzen

J. Rumshinsky

Chord progression for "Liebes Shmertzen":

Dm D° Dm Gm

Gm<sup>6</sup> G#° A<sup>7</sup> Dm D°

Dm Gm C<sup>7</sup> F Gm<sup>6</sup> A<sup>7</sup> Dm

# Shiroh

*Shiroh l'adoyshem* A composition with a liturgical feel, it was composed by Alexander Olshanetsky for the 1941 show *Shabtse Tsvi* and was a bandstand favorite of clarinetists Dave Tarras and Max Epstein.

A. Olshanetsky

Chord progression for "Shiroh":

D C<sup>7</sup> D Cm<sup>6</sup> D<sup>7</sup> Gm D Cm<sup>3</sup> D

D<sup>7</sup> Gm Eb<sup>7</sup> Gm Eb<sup>7</sup>

D Cm D

D Cm D Cm D Cm

D Cm D Cm D Cm D

# Dave Tarras' Bb Bulgars

The three *bulgars* in this medley are all in Bb (major and minor), Dave Tarras' favorite key for the Bb clarinet. The first piece, *Shpil, Klezmer'l, Shpil*, was composed by Abe Ellstein and recorded by Seymour Rechtzeit with an orchestra headed by Ellstein and featuring Tarras as soloist. The last two, one in minor, one in major are both Tarras compositions. They are lovely and timeless melodies indicative of Tarras' taste for elegant and compositionally interesting tunes.

Concert  
Bb Major

## Shpiel Kezmer'l Shpiel

A. Ellstein

Musical score for "Shpiel Kezmer'l Shpiel" in Bb Major, 2/4 time. The score consists of 10 staves of music. It includes various musical notations such as treble clef, key signature (two flats), time signature (2/4), and dynamic markings. Chord symbols are placed above the staff: F7, Bb, Gm, D7, Cm, and tr. There are also performance instructions like "tr" for trills and "D.S." for Da Capo. The score features several triplets and a repeat section with first and second endings. A circled "A" and "B" indicate specific sections. The piece concludes with a final chord of F7 and a "D.S." marking.

# Bulgar in Bb minor

D. Tarras

Mod-Fast

(A) B<sup>b</sup>m F7 F7

B<sup>b</sup>m B<sup>b</sup>m F7 B<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup>m

F7 1. B<sup>b</sup>m 2. B<sup>b</sup>m A7 A<sup>b</sup>7

(B) D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup> A<sup>b</sup>7 D<sup>b</sup>

E<sup>b</sup>m A<sup>b</sup>7 A<sup>b</sup>7 E<sup>b</sup>7

A<sup>b</sup>7 3 3 3 1. D<sup>b</sup> A<sup>b</sup>7 2. D<sup>b</sup> F7

(C) B<sup>b</sup>m F7

B<sup>b</sup>m B<sup>b</sup>7 E<sup>b</sup>m B<sup>b</sup>m

F7 1. B<sup>b</sup>m F7 2. B<sup>b</sup>m D.C.

# Bulgar in Bb Major

Concert  
Bb Major

D. Tarras

Sheet music for "Bulgar in Bb Major" by D. Tarras. The piece is in 2/4 time and Bb Major. The notation includes treble clef, key signature of two flats (Bb and Eb), and various musical notations such as notes, rests, and triplets.

Chord progressions and section markers are indicated above the staff:

- Section A: Bb, Eb, Cm, F7, Bb, F7, Bb, Eb, Cm.
- Section B: F7, Bb, F7, Bbm.
- Section C: Bbm, Bbm, Bbm, F7, Bbm, F7, Bb, Bb7, Ebm, Bb7, Ebm, F7, Ebm.
- Section D: F7, Bb, F7, F7, Bb, F7, D.S.

The music features several first and second endings (1. and 2.) and a double bar line with repeat signs. The piece concludes with a double bar line and repeat signs.

# Mayn shtetl Yas

Max Kletter

Arr. Transcr. P. Sokolow

Mod. Freylakh ♩ = 135

⌘  
(A)

Bb Cl.  
 Bb Tpt.  
 Bb Ten. Sax  
 Opt. Tromb.

F C7 F C7  
 Piano  
 F C7 F C7  
 Banjo/Gtr.  
 pizz. Fill  
 Bass  
 Drums

Bb Cl.  
 Bb Tpt.  
 Bb Ten. Sax  
 Opt. Tromb.

F C7 Gm7/D Eb° C7/E F C7  
 Piano  
 F C7 Gm7 C° C7 F C7  
 Banjo/Gtr.  
 Bass  
 Drums

gliss. gliss.  
 Fill  
 Fill

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

F C7 F A7 Em7/B C° A7/C#

gliss.

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

Dm Dm A7 Dm

Dm Dm A7 Dm

1.

2.

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gr.

Bass

Drums

Solo

Fill

Bell of Cym.

Dm A7 Dm C7 F C7 F

©

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gr.

Bass

Drums

F F

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

*gliss.*

F E<sup>b</sup>m F F

Fill

*D.S. (to letter A) al Coda*

⊕ Coda

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

*gliss.*

*arco*

*Rim*

F E<sup>b</sup>m/C F F F C<sup>7</sup> F C<sup>7</sup> F



# Tish Nigun

Traditional  
Arr. Transcr. P. Sokolow

Slowly ♩ = 105

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gr.

Bass

Drums

Solo Gm Cm Gm D7 Gm Eb7 D7

pizz.

(A) %

Gm Eb7 D7 Gm Eb7 D7

Gm Eb7 D7 Gm Eb7 D7

The musical score is arranged in two systems. The first system includes staves for Bb Clarinet, Bb Trumpet, Bb Tenor Saxophone, Opt. Trombone, Piano, Banjo/Guitar, Bass, and Drums. The piano part features a solo introduction with chords Gm, Cm, Gm, D7, Gm, Eb7, and D7. The Banjo/Guitar part has a 'pizz.' (pizzicato) marking. The second system, marked with a circled 'A' and a repeat sign, continues the piece with similar instrumentation. The piano part in the second system has chords Gm, Eb7, and D7 repeated. The Banjo/Guitar part also has these chords. The Bass and Drums parts provide a steady accompaniment throughout.

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

Gm Eb7 D7 Gm D7 Gm D7

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

Gm Gmaj7 Gm7 Gm6 Cm D7 Gm D7 Gm

closed Hi-Hat

1.

2. C

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

Gm F7 B $\flat$  B $\flat$ <sup>+</sup> B $\flat$ 6 B $\flat$ <sup>+</sup> B $\flat$  Cm7 F7

Gm F7 B $\flat$  B $\flat$ <sup>+</sup> B $\flat$ 6 B $\flat$ <sup>+</sup> B $\flat$  Cm7 F7

Top Cym.

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

B $\flat$  F7 B $\flat$  B $\flat$ <sup>+</sup> B $\flat$ 6 B $\flat$ <sup>+</sup>

B $\flat$  F7 B $\flat$  B $\flat$ <sup>+</sup> B $\flat$ 6 B $\flat$ <sup>+</sup>



# Husidl in D minor

Slow Bulgar

♩ = 115

Traditional

Arr. Transcr. P. Sokolow

1.

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

A7 Dm Gm Dm/A Cm/A Dm Dm/A Gm Dm/A Cm/A Dm A7

2.

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

Dm/A Cm/A Dm C7 F

Dm Cm Dm C7 F F C7 F

Fill

1. 2. (C)

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

*Rim.*

*W.B.*

F/C C7 F C7 F F/C C7 F A7 Dm Gm Dm/A A7 Dm

F C7 C7 F F C7 F A7 Dm Gm Dm A7 Dm

D.S. (letter A) al Coda  
⊕ (To Coda on repeat of letter C)

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

Dm Gm Dm/A A7 Dm A7 Dm A7

Dm Gm Dm A7 Dm A7 Dm A7

⊕ Coda

Bb Cl.

Bb Tpt.

Bb Ten. Sax

Opt. Tromb.

Piano

Banjo/Gtr.

Bass

Drums

*arco*

*Rim.*

Dm/A A7 Dm A7 Dm

Dm A7 Dm A7 Dm



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